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**CHORAL WORKS OF PETR EBEN  
FOCUSED ON ANCIENT THEMES**

Dissertation

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**SBOROVÁ TVORBA PETRA EBENA  
SE ZAMĚŘENÍM NA ANTICKÉ NÁMĚTY**

Disertační práce

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Praha

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## Introduction

Petr Eben is undoubtedly one of the most prominent personalities of Czech contemporary music. This applies especially to the field of organ and sacred music, which has gained worldwide recognition. Many children's songs and choirs became very popular in the Czech environment, which means the highest honour for a composer. Equally successful are his numerous vocal compositions, particularly his choral works.

Since the beginning of my Master studies at the Faculty of Education of Charles University in Prague, Petr Eben's music captured me, especially his choral works for children. I dedicated my master's dissertation "Petr Eben's work for children's choirs" in 2005 to Eben as a composer and particularly to this field of his choral work. This thesis was focused on the whole area of Eben's choral works for children with brief characteristics and basic data of each cycle (year of publication, the first staging) and a detailed analysis of three choral works of different level of difficulty (easy, moderately difficult, difficult) and their use in teaching practice. After finishing my studies I devoted my work as a choirmaster and conductor both in Cyprus and abroad to all Eben's choral works. My interest in all the choral works of Petr Eben's deepened at a time when I had the opportunity to become familiar with the part of his choral work inspired by the ancient world.

As a person whose mother tongue is Greek, I was particularly impressed by two Eben's works on ancient Greek theme, not only for of their musical qualities, but also because they were composed in periods that were particularly eventful both for Greece and for Cyprus, which is my homeland. In Greece, it was a period of fascist dictatorship in the years of 1967–1974 and has brought the Greek people the suppression of basic democratic freedoms. Many Greeks who were against the fascist junta had to leave the country, most of them were turned out of their homes, many of them also came to Czechoslovakia and found their home there. Some of the Greek deportees remained in Czechoslovakia permanently. Due to their large number, Greek primary and secondary schools were established where children were taught all subjects which were generally taught in Greece at the time. In addition, these schools taught the subjects in which the pupils became acquainted with aspects of Czech life and institutions, with the obvious stress on Czech language, history of Czechoslovakia, geography of Central Europe, etc.

In 1974, after the decision of the Supreme Court in Athens who denounced all the colonels and state leaders of the time, democratic elections were held and Georgios

Karamanlis took over the leading of the state. In the same year, the Greek fascist junta fell, but the brief war affected also the Republic of Cyprus. The Turkish army attacked our country and occupied about one third of the island. Also in this case it resulted in the exodus of the Greek population. Many of Cypriot refugees fled to Europe, especially to Great Britain, for the reason that Cyprus had been an English colony in the years 1868–1959 and a large part of the population spoke English as a second mother tongue besides Greek. A large percentage of Cypriot refugees were received, along with the exiled Greeks, by former Czechoslovakia, which became their new homeland. Living in a foreign country was not easy for them, many of them remained there, however, studied and worked there, many started up their families. For their second generation Czechoslovakia was not a foreign country, but became a homeland.

It seems an interesting coincidence Eben's choral work of that the particular period of 1967–1974 is bounded by two major compositions on ancient Greek themes, in which Eben in both cases used the original Greek language. This is an oratorio **Apologia Sokratus** (1967) for baritone and alto solo, children's and mixed choir and orchestra, and the cycle nine two- to four-part female choirs with harp accompaniment – **Řecký slovník/Greek Dictionary** (1974).

Other Eben's works inspired by the ancient world were created in the wider period between the years 1957–1985, when among others the work **Epitaf/Epitaph** (1957) was composed for male choir a capella, a baroque suite **Catonis moralia – Catonova mudrosloví/Cato Sayings** (1974–1975) for children's choir a capella, **Pozdrav Marsyovi/Greeting to Marsyas** (1980) for mixed voices and a small ensemble on subjects from classical mythology and the four-part series for a three-part female choir a capella **Odvěká kosmetika/Eternal Cosmetics** (1985). My fascination by Eben's work on ancient world themes resulted in the decision to dedicate my dissertation to this subject.

Unlike the vast majority of contemporary Czech composers, there are two literary monographs available on Petr Eben by authors Kateřina Vondrovicová and Eva Vítová. The third mainstay for collecting factual data on Eben's choral works for me were expert articles Stanislav Pecháček published in the *Cantus* journal.

Vodrovicová's book *Petr Eben* (2nd edition Praha: Panton, 1995) is structured as a whole of sixteen thematic chapters<sup>1</sup> that create space for introducing the most important facts

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<sup>1</sup> (1) The roots and first memories, (2) Transformations of the home, (3) Teachers and patterns (5) Spiritual World (6) Inspiration and creation, (9) Music and lyrics (12) In the parents' footsteps (14) Home and the World, (Attachments) List of works – alphabetical order.

of Eben's life and from individual areas of his work, and at the same time use the composer's authentic texts. Thus, the author does not proceed chronologically in her work, but thematically. Vondrovicová had Eben's private archive at her disposal, which contains the composer's memories, interviews, lectures, comments on his works, press clippings and much more, of course limited by the year 1995, when the second, updated edition of her work was published. Very valuable is therefore the detailed and relatively complete list of Eben's works in alphabetical order, including details of each composition (the year it was written, setting, the first staging, release, performers), which the author included in the second half of her book. Appended we can find a chronological table of the composer's life and works until 1995 and an overview of his artistic paths.

Thanks to her twenty-five-year-long friendship with Eben and his wife, the author of the other publication – Eva Vítová (*Petr Eben*. Praha: Baronet, 2004) had many opportunities to discuss with the composer and learn many details on the inspirational, ideological and motif aspects of the individual compositions. In her book, the author follows the basic principles of musicological work, tries to uncover inspirational background of the composer's work, presents a categorized description of the compositions and attaches a file of Eben's unpublished texts and correspondence.

As follows from the year of the issue, Vítová in her inventory of Eben's compositional legacy gets almost ten years further, particularly to 2002. In case of this work, mapping of Eben's work remains a problem in the field of the choral and cantata compositions from the last five years of the composer's life<sup>2</sup>. In these compositions, I had to rely mostly on Internet data published on the composer's personal website [http://en.wikipedia.org/wiki/Petr\\_Eben](http://en.wikipedia.org/wiki/Petr_Eben), <http://www.allmusic.com/artist/petr-eben-mn0002166483>, [www.schott-music.com/shop](http://www.schott-music.com/shop) and on portals [www.nkp.cz](http://www.nkp.cz), [www.musicbase.cz/skladatele/173-eben-petr](http://www.musicbase.cz/skladatele/173-eben-petr), <https://aleph.mzk.cz>. I also took support from Stanislav Pecháček's authentic findings published in the above mentioned studies.

In neither of these monographs or in partial studies of Eben's work I encountered a more detailed analysis of Eben's choral music. Here therefore opens a space for my own personal contribution to the literature on Eben, and that's why I included an analysis of two compositions on ancient Greek texts in the last part of my work. For a formal analysis of Eben's compositions in this part of my dissertation I was inspired by textbooks by Luděk

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<sup>2</sup> As early as 2000, Eben probably had several minor strokes, medically undiagnosed and untreated. However, it gradually became evident on his brain function, the memory component began to rapidly deteriorate until his death in 2007.

Zenkl ABC of musical forms<sup>3</sup> and by Michal Košut Chapters on musical forms<sup>4</sup>. Zenkl's book contains an index of musical forms, which are also provided with sheet music examples, while Košuta's teaching text deals with the issue of musical forms from the compositional point of view. It contains the form types and ways of organizing the material in time. I based my analysis methodology, among others, on publications by Michal Nedělka From Pavel Bořkovec pupils' legacy<sup>5</sup> and Four analyses of contemporary Czech mass<sup>6</sup>. Nedělka's books list models of analysed compositions with sheet music examples, the author also analyzes among others also Eben's works. Regarding the harmonic analysis, I leaned mainly on the book by Vladimír Tichý Harmonic thinking and hearing<sup>7</sup>. The book is divided into 25 lessons, each presenting systematic-theoretic interpretation of a particular harmonic problem with rules, guidelines or recommendations for its solution. At the end of each chapter there are practical exercises in the form of compositional tasks analyses of selected musical examples. They are mostly Czech works, which is for the natural reason that I studied in the Czech Republic. I also tracked several studies on Eben in foreign languages, especially in English, which I mention in the bibliography.

I gradually modified the structure and content of each chapter of my dissertation in the course of time, largely at the initiative of my dissertation tutor. Beside the oratorio *Apologia Sokratus* and the cycle of nine female choir compositions *Řecký slovník/Greek dictionary*, which are composed on the ancient Greek texts, Eben choral works inspired by the ancient world includes also other compositions. Given the breadth of this topic, I finally decided to concentrate the analysis portion of my work only to the above mentioned two songs.

A major problem I had to solve was the choice of language in naming the individual compositions, due to the fact that my work is written in English. This concerns mainly the names of the compositions in the overview chapters. I finally chose the following solution: First the composer's original version is mentioned, which almost always corresponds to the language of lyrics. We find names in Czech, Latin, Greek, English, German and Hebrew. In the second place I mention the translation of the title into English. In this case, it is not a

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<sup>3</sup> ZENKL, L. *ABC hudebních forem (ABC of musical forms)*. Praha: Supraphon, 1984.

<sup>4</sup> KOŠUT, M. *Kapitoly z hudebních forem (Chapters on musical forms)*. 1st edition. Brno: Masaryk University, 2004. 88 pp. ISBN 80-210-3451-3.

<sup>5</sup> NEDĚLKA, M. *Z odkazu žáků Pavla Bořkovce (From Pavel Bořkovec pupils' legacy)*. Praha: PedF UK, 2001. ISBN 80-7290-041-2.

<sup>6</sup> NEDĚLKA, M. *Čtyři analýzy soudobé české mše (Four analyses of contemporary Czech mass)*. b. v. Nová Paka: FTC 2001. ISBN 80-902808-7-0.

<sup>7</sup> TICHÝ, V. *Harmonicky myslet a slyšet (Harmonic thinking and hearing)*. Praha: HAMU, 1996.

literal translation of my own, but I used the language variants as they appear in the acclaimed *The New Grove Dictionary of Music and Musicians*<sup>8</sup>

The aim of my work is to introduce the reader with the story of Petr Eben's life, his complete choral work and with two of his choral compositions on ancient Greek texts in detail. Although it is a work inspired by ancient texts more than two thousand years old, they are still relevant and can engage and enrich modern humans in the early 21st century. Due to the English language, I suppose its impact mainly outside the Czech Republic. At the same time, I outlined the second basic objective of this work - to promote Eben's work outside the Czech environment and outside the German-speaking countries, where his work is already quite sufficiently known.

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<sup>8</sup> Eben, Petr. *The New Grove Dictionary of Music and Musicians*. 2<sup>nd</sup> ed. Edited by Stanley Satie and John Tyrrell. London: Macmillan, 2001. Vol. 7, pp. 845-846.

# 1 Essential Biographic Information

## 1.1 Eben's Brief Curriculum Vitae

Petr Eben is one of the most prominent figures of the Czech contemporary music, recognized even abroad. He was born to a teacher's family on January 22, 1929. Playing the piano since the age of six, he started learning to play the organ on his own when he was nine, and at the age of ten he started composing. When he was eleven he became an organist and regenschori (choir master) in the Cistercian Schlierbach Abbey where he accompanied mass services during summer and Christmas holidays. In 1944 Eben was expelled from the Secondary School in Český Krumlov (Böhmisches Krummäu) for being descended from a Jewish family. He was not able to graduate until 1948. Meanwhile, Eben was imprisoned in the Buchenwald concentration camp in 1945.

Between 1948 and 1954 Eben studied piano playing in the class of František Rauch (1948–1952) and composition with Pavel Bořkovec (1950–1954) at the Music Faculty of the Academy of Performing Arts in Prague. After his studies Petr Eben pursued predominantly three artistic activities, i.e. piano and organ interpretation, improvisation and composition. His numerous composed pieces cover nearly all genres (simple songs for one voice for pre-school children, for children's, women's, men's and mixed choirs, compositions for a solo instrument – piano, organ, nearly all kinds of chamber music, concerts for an instrument, vocal and instrumental work, orchestral work, ballets and opera).

His extensive composed work has found its way into repertoires of many artists and has become part of concert dramaturgy in the Czech Republic and abroad. In addition, Eben was an excellent pianist and proved himself also as an accompaniment during concerts of songs. He also demonstrated an extraordinary talent of piano and organ improvisation. Performing at a number of author's concerts in various cities of the United States, Petr Eben also took part in the Czechoslovak Music Festival in Madison (Wisconsin, 1988). He had the opportunity to demonstrate his organ improvisation skills at full-length concerts in many European cities, including the Notre Dame Cathedral in Paris, Royal Festival Hall in London, or Crystal Cathedral in Garden Grove in the United States. Moreover, Eben's activities



abroad comprised also of many lectures on contemporary music, religious music and Czech music of the 20th century.

Petr Eben dedicated a large portion of his creative energy to his teaching activities, both in a theoretical and practical way. He worked in academia for nearly thirty five years, becoming an assistant lecturer (1955 – 1964), lecturer (1964 – 1988) and associate professor (1988 – 1990) in the Department of Musicology at the Faculty of Arts, Charles University in Prague. In the Department of Musicology Eben was engaged in practical courses, such as sheet music playing<sup>9</sup>, published in Prague by Supraphon, 1st edition 1960, 2nd updated edition 1990), piano playing and intonation, musical forms and composition analysis. Later on Eben also pursued music of the 20th century.

Eben's long-term presence at the Department of Musicology was interrupted only by his one-year stay in Great Britain during the academic year of 1978–1979. During that time Eben taught composition at the Royal Northern College of Music in Manchester, one of the best music schools in England and all of Europe. According to Eben, teaching composition is not an easy job because young composers tend to expect only approval and praise for their pieces, and react in an irritated way to any criticism. Still, to achieve its purpose certain requirements need to be met when teaching composition. First of all, students should be willing to take advice, secondly, students should trust their teacher, and thirdly, the teacher should be really enthusiastic about his composer's mission and share his enthusiasm with students. Composer communicating with students of composition finds himself in a completely different situation than an experienced surgeon sharing his know-how with other doctors. Composer does not have the experience as he himself is still searching. "As far as I am concerned I am standing at the same foothill with my students, looking up at the steep slopes with the same curiosity and fear as they do. The only difference is that they are young, they have a bigger drive and can risk much more when creating as nothing is yet expected from them."<sup>10</sup>

Petr Eben spent a whole academic year in England. We can say that he mastered the English language quite well, becoming so skilled after the first half-year that he was even dreaming in English. During his year in England Eben organized four concerts consisting of his students' compositions and music of Czech composers. In addition, Eben held two long lectures on contemporary Czech music, performing the Nonet by Bohuslav Martinů, Concertino by Leoš Janáček, compositions by Miloslav Kabeláč, and he also helped with a

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<sup>9</sup> EBEN, P. – BURGHAUSER, J. *Čtení a hra partitur*. Praha: SNKLHU, 1960. pp. 360.

<sup>10</sup> VONDROVICOVÁ, K. *Petr Eben*, 2<sup>nd</sup> act. edition, Prague: Panton, 1995, pp. 116–117.

premiere of *Jakobín* (The Jacobin) by Antonín Dvořák in the Manchester Opera House. Eben's stay in Manchester was crowned by, first, a commendation by the College Dean, Terence Greaves, for his impressive while spontaneous musical and pedagogical approach, and secondly, Eben's five concerts taking place from April to July.<sup>11</sup>

Politically charged times of the totalitarian regime in Czechoslovakia sought to limit public performance of religious music to an absolute minimum. This has changed after the Revolution of 1989 and since that time composers have been allowed to express freely their feelings and their spiritual world. A list of Eben's music composed since the fall of the Communist regime until 2003 shows that 65% of his pieces are of a religious nature (52 out of 78) whereas during the totalitarian regime religious themes could be found only in 50% of Eben's compositions (39 out of 77). Working tirelessly Eben put his heart and soul into his work after 1989. He became a President of the Prague Spring International Music Festival, Vice President of the Christian Academy, and Honorary President of the Czech Sacred Music Society. Following his thirty years of teaching at the Faculty of Arts and one year of teaching in Great Britain it was not until 1989 when Eben was appointed an associate professor. That same year Eben concluded his teaching career at the Faculty of Arts of Charles University, and transferred to the Academy of Performing Arts in Prague, teaching composition. His academic career culminated in April 1991 when Eben obtained the degree of a university professor. A year later Eben became an honorary professor at the Royal Northern College of Music in Manchester. In 1990 Eben received the National Award for his organ cycle *Job*, and in November 1991 he was named Chevalier des Arts et des Lettres by the French Minister of Culture. In 1993 the German *Künstlergilde* awarded him the Stamitz Prize, and in 1994 Eben received an honorary doctorate from the Charles University. In 2001 Eben was awarded the prize of the Bishops' Conference in Mainz, and in 2002 the Medal of Merit by Václav Havel, President of the Czech Republic.

In his work Petr Eben addressed music education of children and youth, and a significant part of his work is thus dedicated to children. He was greatly interested in developing children's creativity without eliminating radio, television, record players, films and theatre. All his life Eben sought to prevent passivity in children resulting from unsuitable

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<sup>11</sup> His organ cycle *Laudes* was recorded in Coventry for BBC on April 5 pro BBC; the Czech Embassy organized a concert of Eben's chamber music for Eben's 50<sup>th</sup> birthday in London on April 26; second recording for BBC on May 30 and 31; Dechový and Žestový kvintet (Wind and Brass Quintets) performed in Wigmore Hall in London on July 1 and 2; and a full-length concert of music by Leoš Janáček, Bohuslav Martinů and Petr Eben again in London on July 12.

environment, and to fill their emptiness with music creativity. Eben was convinced that children embody the seeds of music and art. Therefore, he composed not only instructive pieces for children, but also co-authored a training book of music “Česká Orffova škola” (The Czech Orff School). In a certain sense, this educational project is an adaptation of the work by music composer and teacher Carl Orff, but from a musical perspective it is an authentic piece by Petr Eben and Ilja Hurník.

Despite the many unpleasant events in his life, such as expulsion from school, war, totalitarian regime, obstacles hampering his work, undiagnosed and untreated minor strokes, Eben lived a happy life full of optimism until October 24, 2007 when this great composer left us forever. He was an exceptional and multifaceted personality, intelligent and entertaining companion, very charismatic and popular with children.

## 1.2 Brief Family Genealogy

Eben’s father Vilém Eben was born in Prague in 1887 to a Jewish family. Eben’s mother Marie Ebenová, born Kahlerová, grew up in a Catholic family and was born in Ústí nad Labem in 1896. The parents met as teachers at school in Ústí. Eben’s father Vilém Eben was later promoted to a school inspector, a position for which he had to get baptized. Eben’s parents were not professional musicians but still very musically gifted. His father played the violin in an amateur orchestra while his mother enjoyed singing and accompanying herself on the guitar.

The Ebens settled in Žamberk where they remained until 1935, i.e. until Petr was six. The same year they moved to Český Krumlov, living successively in several apartment buildings. Until the German occupation they lived in a building next to the Czech secondary school in the Špičák district, later moving to a flat in the Horní brána district, and after the war moving for the last time to a house under the Krumlov Castle Tower.

Petr Eben’s older brother Bedřich, five year his senior, was born in 1924. Bedřich was a skilful, gifted and versatile man. He graduated from a Faculty of Medicine, becoming a dentist, but enjoyed drawing and other various activities. Bedřich had a great linguistic talent, professionally translating to German for Panton and Supraphon, including translations of Petr Eben’s choirs, songs and cantatas as well as texts of other composers, including Dvořák’s *Biblické písně* (Biblical Songs). Eben’s brother had a special affinity for old classical

languages. He mastered old Czech language as well as old German, he wrote in Greek and Hebrew, learning also the Siam's writing system. Besides, he was an excellent musician and improviser, playing the piano, violoncello, recorder and singing saw, a very specific instrument he bought out of curiosity. Being five year Petr's senior Bedřich was a lifetime pillar for his younger brother, supporting him in many difficult situations they lived through. When their father was sent to a concentration camp, Bedřich took over the father's responsibilities, touchingly caring for their whole family with much dedication.

The two brothers had a very close relationship. Thus, it was an unexpected and hard blow for Petr Eben when his brother died in May 1980. At the time Petr Eben was returning from a demanding tour in Belgium, Netherlands and West Germany when he learnt that his brother had died six days earlier. Aged fifty six, Bedřich died while relaxing with a glass of wine, listening to a gramophone record, and with verses he was translating. Eben's mother died of cancer in 1960, and his father died three years later of his second myocardial infarction.

### 1.3 First Musical Steps and Teachers

The first childhood memory of Eben was of musical nature, and even then this encounter with music was a special mix of happy and agonizing feelings. "In the evening my father sang a lullaby to me; he held my hand that I had put trough the net of my crib. And until today I remember how the net strings painfully cut my wrist, but I endured because I loved the melody so much. Only many years later I recognized the melody to be a touching Brahms's lullaby Good Evening, Good Night."<sup>12</sup>

The time around 1935 was an important milestone in Eben's musical development as those were Eben's first steps in music, in particular in piano playing. As a six-year old boy he attended piano lessons by Františka Postulková; later on he considered himself lucky for meeting her. She let him play only pieces he had chosen. This way Eben achieved a high technical level very quickly. During his childhood, in addition to his piano lessons, Eben also attended violoncello lessons by Professor Janota. After the war and on recommendation by Miss Postulková Eben transferred from the music school in Krumlov to the Jeremiáš Music School in České Budějovice, continuing his piano lessons and learning the basics of

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<sup>12</sup> VONDROVICOVÁ, K. *Petr Eben*, 2<sup>nd</sup> act. edition, Prague: Panton, 1995, pp. 13.

composition with Ladislav Vrchota. There, the life of Eben started to change – for the better for him, but for the worse for his parents – as he pursued the things he wanted to right from the beginning. After the break during the war, Eben dedicated his efforts to the piano in a very intense way, but his parents were not very happy about that, preferring studies at a medical school or of photography. Nevertheless, Eben wanted to become a musician at all costs but did not know what kind of musician: pianist, organist or composer? He graduated from the Music School in České Budějovice with his solo full-length concert and the Mozart's Piano Concerto in D Minor with orchestra. Eben also recollected the event that changed his course towards organ playing. Eben played during church masses on a regular basis, but once a stranger came to him and humbly asked to try the organ for its sound. The stranger played Bach's Prelude and Fugue in E-Flat Major by heart. The stranger was Jiří Reinberger, professor of the Academy of Performing Arts in Prague. During the graduation concert from the Music School in České Budějovice, Eben's teacher Vrchota met with Eben's parents and guaranteed that Eben would become a successful musician should he pursue music in his future life.

1948 turned out to be a yet another milestone for Eben when following a completely independent preparation for his entrance examination Eben was accepted and enrolled in the piano class of professor František Rauch at the Academy of Performing Arts in Prague. He graduated his piano studies two years later with a solo full-length concert, containing also many difficult pieces e.g. Bach's Toccata and Fugue in C Minor, Schumann's Dances of the League of David (Davidsbündlertänze), Rachmaninoff's Preludes, and Sergei Prokofiev's Sonata No. 2. The concert featured also Eben's own piano Sonata in Des written in 1951.

Studying the piano playing was not sufficient for Eben. In 1950 Eben applied for composition studies and was accepted into the class of Pavel Bořkovec.<sup>13</sup> Eben valued his teacher greatly, stating that he had learnt a lot from him. Eben was keen on Bořkovec's way of communication and cooperation with students. Bořkovec had a very nice personality and his friendly approach towards students was captivating. Eben really looked forward to his composition lessons as their work during the classes was already on a professional level and Eben considered Bořkovec's classes a friendly consultation. Studying composition between 1950 and 1954, Eben graduated with his fifty-minute *Koncert pro varhany a orchestr č. 1*

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<sup>13</sup> **Pavel Bořkovec** (1894–1972 in Prague) was a Czech composer and music teacher. He studied at the Prague Conservatory under the Dvořák's student Josef Suk and later under Jaroslav Křička and Jan Boleslav Foerster. From 1946 to 1967 he taught at the Academy of Musical Arts in Prague. His students there included Pavel Blatný, Jiří Pauer, Vladimír Sommer, Petr Eben, Jan Klusák and Jan Truhlář. Among his compositions are two operas, two piano concertos, a concerto grosso, a ballet, and five string quartets.

(Concerto for Organ and Orchestra No. 1) subtitled *Symfonia gregoriana* (*Symphonia Gregoriana*) composed in 1954, concluding thus his studies of music.

## 1.4 Eben's Family

Following his successful graduation from the Academy of Performing Arts in Prague, young Eben entered his professional life with a more than thorough preparation. New artistic opportunities opened for him as a composer. During this time Eben found a new way of life and strong foothold in harmonious relations with friends and family. It all started in 1953, i.e. during the last but one year of Eben's studies at the Academy of Performing Arts. Eben's young years were in general full of dramatic events and incredible coincidences, one of them being Eben's meeting with Šárka Hurníková, a sister of his senior classmate Ilja Hurník. Ilja Hurník (1922) was an excellent musician even during his studies at the Academy of Performing Arts but he had one single fault - he did not like going to school. When Ilja needed to borrow Eben's notes to prepare for an exam, Eben brought the notes to Ilja's flat where he saw Šárka Hurníková for the first time. In 1953 young twenty-four year old Eben married future Šárka Ebenová in Smíchov Town Hall.

Šárka studied English and philosophy at the Faculty of Arts, Charles University. She was a very intelligent and sensitive woman who sacrificed her education to become a housewife building a favourable atmosphere for creative work of her husband and raising their three sons. She became someone for Eben to rely on and his inspiration. She was the first person Eben consulted his ideas, thoughts, individual musical themes and their linking, issues relating to creation of musical texts etc. with. She was the first person to provide advice at the beginning and at the same time the first person to criticize at the conclusion of every piece of work. Birth of children is of utmost importance in the life of every family. The first Eben's child, Kryštof, was born in 1954, Marek was born three years later, and their last child, David, was born in 1965. All three grew up and studied in Prague. Kryštof graduated from the Faculty of Science, Charles University, and pursued mathematics on a scientific level. The other two sons studied at the Prague Conservatory, with Marek focusing on acting while the youngest David studied clarinet playing but later transferred to study musicology at the Faculty of Arts, Charles University, focusing in particular on the Gregorian chant. In addition, David is the founder and art director of Schola Gregoriana Pragensis ensemble. All

three sons play several instruments even though no one but David studied music professionally. The ability to play several musical instruments resulted in establishment of Bratři Ebenové (Eben Brothers) band in 1979, occasionally playing until today.

## 1.5 Trips Abroad

In addition to his long-term stay in Great Britain Eben was invited for a shorter time to nearly all European countries and the United States.<sup>14</sup> Eben's first trip abroad took place in 1957 when he headed to Moscow. There he participated in the World Festival of Youth and received a gold medal from the hands of its jury president Dmitri Shostakovich for his cycle of *Šestero píesní milostných* (Six Love Songs).

During the totalitarian regime in Czechoslovakia Eben and Ilja Hurník were allowed to visit Austria, Salzburg to be more specific, in 1965. There they learnt more about the "Schulwerk" musical system established by a prominent music teacher and composer Carl Orff who they later met.

The following year Eben went to France, for a short-term study of the Gregorian chant in Solesmes. There Eben experienced the monastery's strict life with up to six services per day and obligatory silence in between.

His visit of Lithuania, its capital of Vilnius, in 1973 was also of interest. At that time, Lithuania was part of the Soviet Union and Eben sensed the atmosphere of distress and oppression. As a deeply devoted religious man he went to a number of churches. Entering one of them Eben attracted an extraordinary attention by being the only one to cross himself. He was then privately informed that religious grounds can be entered only as a museum.

In addition to all his visits to various European and non-European countries Eben observed several music festivals abroad, twice in Palermo (1963 and 1965) and once in Edinburgh (1971). His membership in juries of many choir competitions should also be mentioned, in particular those in Belgium, former Yugoslavia, France, Hungary, and Jihlava and Olomouc festivals. His teaching and concert activities are also noteworthy, in particular those in the United States, Australia, Germany, Austria and France where a number of his lectures, improvisations and author's concerts took place.

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<sup>14</sup> A specific and dated list of Eben's trips abroad since 1994 can be found in VONDROVICOVÁ, K. *Petr Eben*, 2<sup>nd</sup> act. edition, Prague: Panton, 1995, pp. 165–171.

In this context Eben met a number of leading figures of the musical world, such as Arthur Honegger, Dmitri Shostakovich, Carl Orff and Paul Hindemith. Besides, Eben met many prominent figures of the world politics, such as the Queen of Belgium, Margaret Thatcher, Rudolf Kirchschräger, Duchess of Kent, and what is more Eben improvised a duet with the British Prime Minister Edward George Heath.



## 2 Sources of Inspiration for Eben's Work

### 2.1 Relation to Christianity and Organ

Eben's upbringing was not one-sided. In his family Eben had the opportunity to experience and sense mother's religiousness as well as to see its polar opposite in his father who found his way back to God only during the World War II after being sent to a concentration camp. The fundamental source of Eben's creativity rests in the intensity of his spiritual world shaped and defined by Christianity. Close relation with God and faith awakened musical fantasy in Eben, in particular during his holidays spent in churches and monasteries. Nevertheless, most of all Eben was inspired to composing by the sound of organ, his most favourite musical instrument he thought formed a whole orchestra. "Organ is my fated instrument. I always recall Jan Amos Komenský (John Amos Comenius), the particular scene from the Labyrinth of the World and Paradise of the Heart where everyone passes through the Gate of Life and from an old man symbolizing the Fate they receive a slip of paper with a message: rule or serve, teach, judge etc. Maybe composers do not receive only 'compose' on their slip of paper but a musical instrument has been assigned to them as well: for Chopin and Schumann it was surely the piano, for Haydn maybe a quartet, for Schubert singing. And organ was written for me".<sup>15</sup>

The first liturgical piece Eben wrote during the beginning of his studies of composition at the Academy of Performing Arts in Prague was *Missa adventus et quadragesimae* (1951–1952) for a one voice men's choir and organ. Then, Eben concluded his studies with a piece inspired by a church environment, i.e. one-hour *Koncert pro varhany a orchestr* (Concerto for Organ and Orchestra, 1954). Eben became interested in organ when as an eleven-year old boy he served as an organist and regenschori (choir master) in the Cistercian Schlierbach Abbey in Upper Austria. There Eben accompanied two morning messes and an evening prayer on organ, and he also led the choir. He was really lucky to meet many well-educated and intelligent people there, and to use the Abbey's large library, containing not only secular or religious books but also books on music. Later in his life Eben returned to a monastery for a more thorough visit two more times, first in 1966 during his study visit in the Benedictine monastery and research centre for Gregorian chant in Solesmes,

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<sup>15</sup> VONDROVICOVÁ, K. *Petr Eben*, 2<sup>nd</sup> act. edition, Prague: Panton, 1995, pp. 75.

and in 1973 to the Benedictine abbey in Montserrat. Eben's organ works include 28 pieces in total, out of which 22 are solos and 6 pieces where another instrument joins the organ.

Eben's work is full of humanism and in particular of Christianity. Its Christian inspiration is stressed in several of Eben's compositions by quoting the Gregorian chant. These comprise of organ's solo repertoire citing choral melodies or Biblical themes, and pieces combining other instruments. Eben's solo pieces for organ with choral quotations include e.g. *Deset chorálních předeher* (Ten Chorale Preludes) written by Eben in 1971 on request by the publishing house Bärenreiter – Verlag for liturgy purposes. Before the finale of the first chorale prelude *Když se Kristus narodil* (When Christ was born) a quote of the Christmas Gregorian motif *Puer natus est* (A Boy is born) appears as a counterpoint to the melody. Similar compositions can be found for example in *Chorální fantazie I., II.* (Chorale Fantasies I and II, 1972), *Malá chorální partitura* (Small Chorale Partita, 1978), *Nedělní hudba* (Sunday Music, 1959), *Laudes per organo* (Laudes for Organ, 1964), *Job* (Job, 1987) etc. Choral quotes emerge in some other pieces where the composer combines the sound of organ with other instruments, e.g. *Tres iubilationes* (Three Jubilations, 1987) for organ and four brasses, *Fantasia Rorate coeli* (Fantasy for Viola and Organ, 1982) for organ and viola, etc. In addition, we can find similar choral quotes in Eben's pieces for children, such as the series of *Zvědavé písničky* (Curious Songs, 1974) where Eben follows the oldest traditions of litany and antiphonal readings.

## 2.2 Relation to Visual Arts

Strong relation to visual arts had formed in Eben from his early age, and later in his life visual arts inspired him in several of his pieces. Already when living in Český Krumlov Eben learnt to appreciate the beauty of gothic oriel windows and renaissance portals. When he moved to Prague, Eben admired the architectonic beauty of this historical city during long walks around Prague. The most significant piece inspired by visual arts was his four-movement composition for trumpet and organ *Okna* (Windows, 1976) inspired by Marc Chagall. The two instruments use their specific sound features, inducing the sensation of space and airiness through its range of colours. The connection between colours in the name of each movement and their expression in sound is extremely interesting. The piece deals with four out of twelve windows of the Hadassah Synagogue in Jerusalem, i.e. the Blue

Window, Green Window, Red Window and Gold Window with a hymn from the Orthodox liturgy flowing towards an acclaimed ceremonial finale of the composition.

In his long teaching career Eben researched the abundance of musical styles in the 20th century, and potential relationship between musical and visual arts. Following his return from Great Britain Eben prepared a series of lectures about parallels between styles, identifying always two related types from a musical style and visual arts. The pair of Mahler – Cézanne represented the fathers of modern arts working with a traditional, inherited material but shaping it in a different, new and non-traditional way. The pair of Stravinsky – Picasso has an admirable creative power to imprint every citation with their personal seal, converting its result into their completely personal expression. The pair of Schönberg – Mondrian leaves the thrilling spontaneous works of Fauvism or Expressionism, and retreats to a twelve-tone system in colourful squares of various combinations. And last but not least, Honegger and Rouault represent an introspective approach, reflective philosophy or sensitive reactions to course of events in the surrounding world.

Eben's close relation with the visual arts resulted in many meetings with painters, sculptors, graphic artists and artists, and some of them designed covers for Eben's published works. These include Ota Janeček (*Šestero písní milostných – Six Love Songs*, *Zelená se snítka – Twig is Turning Green*), Ludmila Jiřincová (*Písně nelaskavé – Loveless Songs*), Jan Kudláček (*Svět malých – The World of Children*), Mikuláš Medek (*Písně nejtajnější – Most Secret Songs*), etc. Jarmila Šatavová is the author of a series of paintings for the organ composition of *Nedělní hudba* (Sunday Music, 1959) and for the second movement of *Koncert pro klavír a orchestr* (Concerto for Piano and Orchestra, 1961).

### 2.3 Relation to Foreign Languages

Since his youth very specific features started to develop in Eben, influencing not only his later work but also his personality. One of those features is his relation to foreign languages, in particular to Latin and Classical Greek. This tradition of foreign languages has been without any doubt connected to Eben's ancestors who represent a rich mix of nations. His grandmother on the mother's side was Polish and her husband was Austrian. His grandmother on the father's side came from a mixed marriage as her mother was German and father Czech. After Eben's expulsion from the secondary school following the law prohibiting even

Jews of mixed heritage from studying during the World War II, Eben's desire for education surged. His teacher parents convinced their son that education from a secondary school was not sufficient for a real future life, but that knowledge of foreign languages is of utmost importance. Eben took it very seriously, starting intense and systematic learning of foreign languages. German became his second mother tongue whereas French had been a part of his life thanks to his family roots as both his parents had been fluent in French and his father actually taught French during his seven-year educational stay in Istanbul. As to English, Eben learnt English in the secondary school and later on during his trips to English-speaking countries. His family conversed in foreign languages every day, frequently at lunch when everybody had to speak in a designated language. This unusual practice was later implemented in Eben's own family. According to his son Marek's memories, they talked in German, French or English on particular days of the week.

Foreign languages played a significant role in Eben's work where we can find English, German and very frequently Latin and Greek. Some of his pieces for mixed choirs have English texts. In 1984 Eben wrote three madrigals for mixed choirs *Dech dávno zašlých dnů – Desire of Ancient Things* on the text by Arthur Symons, and in 1953 his *Nursery Songs* were written on the texts of English limericks rooted in Irish poetry. Besides, German has been represented in several of Eben's pieces of music, in particular in *Lieder nach Gedichten von Rainer Maria Rilke - Písňě na slova Rainera Marii Rilkeho (Songs to Verses by Rainer Maria Rilke, 1961)* as Rilke was Eben's favourite poet, and in the song of *Poselství (Message, 1981)* on the words of Georg Maurer.

Latin found its use in the religious part of Eben's work, in particular in his two messes *Missa adventus et quadragesimae* (1951) and *Missa cum populo* (1981), and also in his *Liturgické zpěvy (Liturgical Songs, 1955)* written on Latin liturgical texts, or in his *Dva liturgické zpěvy (Two Liturgical Songs, 2000)* for mixed choir and organ, and *Psalmi Peregrini* (2001) for mixed choir a cappella etc.

Eben did not use only one language in his compositions but in some of his pieces we can find a combination of two languages. In 1951 Eben composed two song cycles to ancient and renaissance texts *Šestero piesní milostných (Six Love Songs)* and *Písňě k loutně (Lute Songs)*, featuring different languages. The song cycle of *Šestero piesní milostných (Six Love Songs)* combines languages with the mentality of different nations, i.e. Czech with chaste sadness, German with a romantic melody, Italian with its "bel canto" and French with its "chanson". The *Písňě k loutně (Lute Songs)* for singers and lute (or guitar) use a combination of four languages. This unusual style of Eben's composing culminated in a multilingual text

of his ballet *Kletby a dobrořečení* (Curses and Blessings, 1983) for choir and orchestra with thirteen different languages from the 3rd millennium B.C. until the present day.

Naturally, Czech texts can be found in Eben's vocal work. In 1955 Eben wrote *Tři tiché písně* (Three Silent Songs) based on the poetry of the 20th century with the texts of František Halas. Eben's series of *Závoj a slzy* (Veil and Tears, 1970) is intended for female choirs and in 1986 Eben wrote *Noc* (The Night) for mixed choir based on the verses of Karel Hynek Mácha. Eben's pieces for children frequent the texts of Václav Čtvrtek, Ilja Hurník, Václav Fischer and Zuzana Rentová. *Příběh pana Mozarta* (Episode with Mr. Mozart) of 1988 was Eben's last piece for children and its text was based on *Uspávanky* (Lullabies) by Jan Skácel.

## 2.4 Relation to Folk Poetry

Czech folk poetry has been one of the basic sources of Eben's scores. Adaptations of folk poetry were among the first composer's attempts during his studies in the secondary school in Český Krumlov and the beauty of folk poetry always enchanted Eben. While in the secondary school Eben wrote *Balady* (The Ballads, 1957) for solos, choir and orchestra on the words of folk poetry, in the same year Eben composed *Starodávné čarování milému* (Ancient Magic to My Beloved) for three women's voices and mixed choir, its completely independent composition based on a folk song. In 1958 Eben wrote a series of *Láska a smrt* (Love and Death) for mixed choir on the words of folk poetry. "When selecting texts for the choral cycle of *Láska a smrt* (Love and Death) I lost my breath because of the audacity of the following metaphor: 'If we lose each other, the country will be lost as a rosemary petal dropped. If we lose each other, the whole world will be lost as a red rose petal dropped.' This linking of a subjective experience with the fate of the world is so fantastic that the composer has the right to use any modern, demanding musical expression".<sup>16</sup>

Eben's personality has a very strong national taste. Despite his inspiration by Latin tradition and universal moral problems Eben always remained a genuine Czech composer in his work. Folk songs and folk poetry had a substantial part in that.

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<sup>16</sup> VONDROVICOVÁ, K. *Petr Eben*, 2<sup>nd</sup> act. edition, Prague: Panton, 1995, pp. 90.

## 2.5 Relation to Children

Besides being inspired by folk poetry and adaptations of folk songs there has been yet another source of inspiration – children. Eben very soon achieved considerable accomplishments in the area of music composed for children. As a student of composition at the Academy of Performing Arts in Prague between 1953 and 1954 Eben accompanied the Children's Choir of the Prague Radio led by Bohumil Kulínský<sup>17</sup> to record songs for various levels of basic schools. In this he was supported by his classmate Ija Hurník who had recommended Eben as a composer to the children's editorial office of the Czechoslovak Radio. After a longer contact with children singers Eben managed to assess successfully their capacities and level of difficulty as well as what might make them happy or cheer them up. Since the first order from the Czechoslovak Radio Eben focused on simple and easy pieces, discovering the charm and magic of the children's world and he returned to it many times later on in his composition work. Songs for children's voice require a strong limitation in its vocal range, as the range has to be small, and in quite simple interval changes. One of the reasons why Eben liked to work with children was their simple and polite manners and modesty. After every rehearsal or concert with children singing his songs, the children ran out still singing his melodies on the street. During concerts with songs for children Eben never experienced a disappointment because children's unaffected nature covering any inaccurate rhythm or wrong tone leaves only smile on the faces of the audience.

During his long teaching career, Eben among other things also pursued music education of children, in particular through listening of classical music. In one of his radio broadcasts Eben advised how to proceed in order to not dissuade children from classical music. Children should start listening to music at home. It should be only a short, but festive moment in the presence of an adult, i.e. parents should not play a record to their children in order to leave children alone with music and go back to work! Only after it is clear at home that the child is able to listen to a longer piece of music you can take the child for a part of a concert. There is a number of available and easy to listen to program music and its plot can

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<sup>17</sup> The Czech conductor, **Bohumil Kulínský** (1909, Czech Republic), studied conducting at the Prague Conservatory and the Janáček Academy of Performing Arts. He is one of the outstanding representatives of the middle generation of Czech conductors. From the very beginning of his professional career he was able to draw on artistic experience gained starting in his childhood at the side of his parents, both of them excellent choir-masters, first as a singer and starting at the age of sixteen as a choirmaster of the world-renowned children's choir Bambini di Praga. In 1984 Bohumil Kulínský began close co-operation with the Prague Symphony Orchestra which has lasted to this day, and in 1986 he became a regular conductor of the Pardubice Chamber Philharmonic, where for the 1989-1990 season he served as chief conductor.

be explained for the child to follow. Nevertheless, right from the beginning absolute music can be added into the mix to captivate the child through its musical nature and not through its non-musical plot. Children might be attracted by rhythmical side of music, this applies for example to Bach's Brandenburg Concertos or Vivaldi's Four Seasons, or by its distinct melodic expression that might be very close to children, e.g. in Dvořák's *Slovanské tance* (Slavonic Dances) or Suk's *Smyčcová serenáda* (Serenade for Strings), or sometimes by its charming playful atmosphere such as in Mozart's *Eine Kleine Nachtmusik* (A Little Night Music) etc.

Musically gifted children might gradually start playing a musical instrument. Eben recommends to beginners at a very early age to start with singing, later on recorder or Orff instruments, and in the end the piano. Before children learn to play music scales, before they get used to fingering and hand positions, they can play not the piano but with the piano. It might become children's improvisational basics for later development of musical fantasy.

Eben's vocal work for children encompasses a vast spectrum of pieces for various ages and of different levels of difficulty. Its first group contains simple songs for one voice intended for preschool children, including for example the collection of *Elce, pelce, kotrmelce* (Eenie, Meenie, Somersaults 1969-70, instrumentation 1971), song cycle of *Zvědavé písničky* (Curious Songs, 1974) and *Písničky pro mateřské školy* (Kindergarten Songs, 1976). These songs gradually evolve into songs for two voices through the song cycle of *Co se za den zažije* (Experiences of a Day, 1973), *Zamrzlé písničky* (Frozen Songs, 1977) etc. Eben's compositions for children's choirs contain also choral pieces sung in unison, e.g. *Jarní popěvky* (Spring Tunes, 1961), *Šťastnou cestu* (Bon Voyage, 1972), by two or three voices - *Kolotoč a hvězdy* (Carousel and Stars, 1964), by two voices - *Deset poetických duet* (Ten Poetic Duets, 1965) or very difficult song cycles for four voices *Cantonis Moralia* (1975), *Příběh pana Mozarta* (Episode with Mr. Mozart, 1988) etc. Some of Eben's song cycles are to be accompanied by children's movements, e.g. in the cycles of *V trávě* (In the Grass, 1959) and *Elce, pelce, kotrmelce* (Eenie, Meenie, Somersaults).

## 2.6 Relation to Words

Word is yet another essential source of inspiration reflected in all of the above-mentioned Eben's sources of inspiration, and a fundamental basis for majority of his compositions. 98

pieces out of the total of 175 have lyrics with words set to music and sung by a solo singer or choir. Eben felt close to intimate lyrics and poetry in general. For Eben, the word of poetry fulfils the mission of a person's intimate voice, providing evidence of one's happy or hurt feelings. As a result Eben composed five song cycles on the words of poets Rainer Maria Rilke, Vítězslav Nezval, Jaroslav Seifert and Zuzana Renčová – *Písně k loutně* (Lute Songs, 1951), *Písně na slova Rainera Maria Rilkeho* (Songs to Verses by Rainer Maria Rilke, 1961), *Písně nelaskavé* (Loveless Songs, 1963) and *Malé smutky* (Little Sorrows, 1965). In 1952 Eben wrote a song cycle of *Písně nejtajnější* (Most Secret Songs) to ancient Persian mystics and verses by Czech poets. In addition to his songs, Eben composed a number of pieces for children's choirs with texts adapted again from verses of Czech poets. To the texts of Josef Václava Sládek, František Branislav, František Hrubín, Jan Čarek, Karel Šiktanc, Jindřich Hilčr, Zuzana Nováková and Jan Skácel, Eben composed nine pieces for children's choirs in total – *Už zraje podzim* (Autumn is ripening, 1956), *V trávě* (In the Grass, 1959), *Jarní popěvky* (Spring Tunes, 1961), *Kolotoč a hvězdy* (Carousel and Stars, 1965), *Nový dům* (New House, 1965), *Deset poetických duet* (Ten Poetic Duets, 1965), *Zvědavé písničky* (Curious Songs, 1974) a *Příběh pana Mozarta* (Episode with Mr. Mozart, 1988). In 1969 Eben composed a cycle of *Vyprávění s refrénem* (Tale with a Refrain) on the words of a contemporary Slovak poet Milan Ferko for children's solos, children's choir and piano or Orff's instruments. Texts based on less known poetry can be found in Eben's pieces for men's and women's choirs. To Latin texts of Publius Ovidius Naso Eben composed *Epitaf* (Epitaph, 1957) for a men's choir and *Odvěká kosmetika* (Eternal Cosmetics, 1985) for women's choir. To texts by Jaroslav Seifert, French poet Jacques Prévert, Jan Zahradníček and Vítězslav Nezval Eben composed a cycle for women's choir *Závoj a slzy* (Veil and Tears, 1970). Three pieces with a text based on poems dominate Eben's work for mixed choir, i.e. *Nepotopitelná loď* (Unsinkable Ship, 1969) on the texts by Russian poet Vladimír Burič, *Dech dávno zašlých časů* (Desire of Ancient Things, 1984) on the words of British poet Arthur Symons, and *Noc* (Night, 1986) on the texts of Czech classic poet Karel Hynek Mácha.



## 2.7 Relation to the Ancient World

During his studies at the secondary school after the World War II, Eben developed a special connection to Greek language and to the ancient world in general. “I became completely enthused for the sound of the Greek language. I do not know what to appreciate more, its sonance and melodiousness or its majesty, incomparable with any other language. I am enchanted by the phonetic nature of this language. I cannot remember setting other texts to music as easily as texts in the Greek language. I can give two examples: the word for death ‘smrt’ sounds very subjectively in Czech maybe due to its voicelessness but it is impossible to sing. German ‘Tod’ is much more sonant but still it cannot compete with the grandiosity of Greek ‘thanatos’! Or another word: ‘peníze’ (money) in Czech – ‘Geld’ in German sound like an ordinary currency. On the other hand the Greek word retained in my view its sinister power of greed in its sounds of ‘chremata’. Not only its number of vowels encourages singing but its words inspire musical fantasy.”<sup>18</sup> Inspiration by the ancient world and beautiful melodic sounds of Greek language can be heard in the men’s choir of *Epitaf* (Epitaph, 1957) to the word of Ovidius Naso, oratorio of *Apologia Sokratus* (Defence of Socrates, 1967), in his cycle for women’s choir *Řecký slovník* (Greek Dictionary, 1974) to various Greek words etc. Three specific features can be identified when it comes to Eben’s inspiration by the ancient world, i.e. its timelessness, permanent relevance and internationality. In addition to this, the Greek language inspired greatly also the intonation part of Eben’s music, and according to Eben it made the music intonation monumental and objective.

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<sup>18</sup> VONDROVICOVÁ, K. *Petr Eben*, 2<sup>nd</sup> act. edition, Prague: Panton, 1995, pp. 88.

### 3 Eben's choral works

In Eben's music instrumental, vocal and vocal-instrumental forms and genres are equally represented. As a twenty-four-year-old student, unhampered by the past and with enthusiasm characteristic of his age, he began with composing large forms right away. He wrote a fifty-five-minute organ concert, a thirty-minute piano sonata and extensive vocal cycles, of which a large part is devoted to all types of choirs. His choral works – in which we count neither his folk song arrangements nor cantatas, oratorios or other spiritual compositions – include compositions for male, female, children's and mixed choirs. As for their number, works for children's (22) and mixed (19) choirs prevail, significantly lower is the number of compositions for female and male choirs (four of each). This gives a total of 49 compositions.

The following list sorts chronologically and briefly outlines individual choral works that were composed on folklore texts, poetry of both Czech and foreign authors, biblical verses and also compositions, songs and cycles, whose lyrics are based on Greek, Latin, English and Hebrew texts. Among Eben's choral works, there are also several songs on anonymous texts. Lyrics to two songs for mixed choir are based on the text written by the saints – St. Francis of Assisi and St. Theresa, while one cycle draws to the text of the Old Testament.

#### 3.1 Male Choirs

Eben's works for male choirs include only four pieces composed within a period of twenty-one years (1957–1978). Each of them is composed on a different type of poetic model - folklore (Nešťastná vojna/Unfortunate War), artificial (Bilance/Balance), or is taken from Greek (Epitaf/Epitaph) and Hebrew (Chad Gadyoh).

At the end of the 1950's, a strong inspiration by the ancient world first appeared in Eben's choral work. In 1957, he set to music a Latin text titled **Epitaf/Epitaph** from a book *Tristia* by Publius Ovidius Naso. By doubling the respective text the author divides the choir in two distinct parts. The homophonic character of the first part does not respect the original rhythm of Ovid's verse while it emphasizes the emotional expression of individual sentences by changing words into intelligible order. In the second part, the composer chose an opposite

approach – a polyphonic character rate sticking strictly to the poetic rhythm, thus creating a space celebrating the poetic form of elegiac distich.

German and English are languages common for Eben, but also Latin and Greek were very close to him. In his work we find, however, even a Hebrew text. Unaccompanied male choir **Chad gadyoh** (1964) tells of the suffering and persecution of the Jewish people. Both text and melody are based on the Hebrew Passover liturgy. Eben harmonized the original melody in a modern way and used it as the theme for a number of contrapuntal variations. The theme is maintained in each strophe, while other voices form further counterpoints.

In 1966, Eben composed an unaccompanied male choir of a concert type named **Bilance /Balance** on the unusual text of a poem by Raymond Queneau. The dramatic composition is introduced by a reproach on the amount of suffering, effort and difficulties one has to go through in life. This impassioned introduction is followed by a long growing gradation that results in lowering coda on verse “and so little love”.

Folk songs became the basis for many compositions of Petr Eben’s, in which folklore model gains a stylized form thanks to his musical rendition. These include, inter alia, a cycle of three unaccompanied male choirs **Nešťastná vojna/Unfortunate War**, composed in 1978 on the words and melodies of folk songs, but in a completely original artistic arrangement. Rather than adaptations of folk songs they are creative compositions, in which the song presents only a starting musical material for the composer who processes it using various compositional techniques, including aleatory.

### 3.2 Female choirs

Eben composed just four choral pieces intended for female choirs, which were furthermore created over a relatively long period of twenty-five years (1960-1985). Since the transition between children's, girls' and female choirs is not always distinct, there is a common practice that advanced children's choirs often interpret songs for older singers while female choirs frequently present technically demanding compositions for children's choral ensembles. Such cases are Eben’s female choirs *O vlaštovkách a dívkách* (Swallows and Maidens) and *Závoj a slzy* (The Veil and the Tears) that are often interpreted also by children's choirs. As for text models, Eben’s female choirs are based on the classical languages on one hand - Latin (*Odvěká kosmetika/Eternal Cosmetics*) and Greek (*Řecký slovník/Greek Dictionary*), on the

other hand, we find here folk texts (*O vlaštovkách a dívkách*/Swallows and Maidens) and verses of Czech and French poets.

Folk songs from Bohemia, Moravia and Silesia became the groundwork for Eben's cycle of nine songs for an unaccompanied three-part female choir ***O vlaštovkách a dívkách*** /***Swallows and Maidens*** (1960). The author was not inspired by folk texts only, but used also directly song melodies, however arranged in such an original way that we would call them original compositions rather than folk songs arrangements. We can find here songs melodically flowing (the Song No. 1), free contrapuntal arrangements (the Song No. 2) or arrangements of polyphonic character (the Songs No. 3, 4 and 5).

Ten years later, Eben composed a cycle of four songs ***Závoj a slzy***/Veil and tears with a bass clarinet accompaniment, which can be replaced by a cello as well; there is also a version with piano accompaniment. As text models, he used poems by Jaroslav Seifert (*Svatební píseň*/Wedding Song), Jacques Prévert (*Snídaně*/Breakfast), Jan Zahradníček (*Odpověď nevyřčená*/Reply Unsaid) and Vítězslav Nezval (*V září*/In September). Thematically, these poems are related by the dark, i.e. unhappier side of a romantic relationship.

The cycle of nine female choirs with a harp or piano accompaniment ***Řecký slovník***/Greek Dictionary (1974) was originally composed to order of Lyra Pragensis for the performance of Homer's Iliad. The composer was inspired by the tunefulness of classical Greek. He chose nine Greek words, referring to either positive or negative human qualities, events of human life or various forms of interpersonal relationships, and put them into generally intelligible language of music. Thus he created a non-traditional, internationally comprehensible musical vocabulary.<sup>19</sup>

In 1985, the author created ***Odvěká kosmetika***/Eternal Cosmetics, a four-part cycle for an unaccompanied female choir on the original Latin texts by Publius Ovidius Naso *Medicamina faciei femininae* (Cosmetics for a Woman's Face) and a collection *Ars Amatoria* (The Art of Love). Eben composed music on the original Latin text which he provided with his own translations into Czech and German afterwards. In accordance with the cheerful, sometimes even ironic text close to female performers, the character of the music is also amusing and playful. The interpretational demands of the composition arise from the intonation-wise demanding melodic sequences with frequent non-tuneful intervals and also from unusual chord connections. In terms of harmony, the music ranges in the frame of

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<sup>19</sup> This cycle is discussed more closely in subchapter n. 5.2

expanded tonality. The composition is another proof of the author's powerful inspiration by the ancient world.

### 3.3 Mixed choirs

The end of 1950's was a very important period for Eben, especially in the area of mixed choir compositions. At that time, the first significant cycle for an unaccompanied mixed choir called *Láska a smrt* (Love and Death) was composed, as the first and also the last cycle of this kind, which Eben composed on folk poetry. Works for mixed choirs subsequently engaged him continuously until 2002. He wrote a total of 19 pieces of various degrees of difficulty and different genres. In addition to folk poetry, there are also spiritual compositions (*Duchovní písně pro lidový zpěv/Sacred Songs for Folk Singing*, *Cantico delle creature*, *From Life to Life*, *Spiritus mundum adunans*, *Visio Pacis*, *Mundus in Periculo*, *Rhythmus de gaudiis paradisi*), romantic songs (*Dech dávno zašlých časů/Desire of Ancient Things*, *Kniha hodinek/Book of Hours*, *Noc/Night*) and songs with elements of baroque, contemporary and popular music (*Nepotopitelná loď/Unsinkable Ship*, *Pozdrav Marsyovi/Greeting to Marsyas*). The works are designed for choirs with varying degrees of advance - amateur, semi-professional and professional concert ensembles.

The following overview lists Eben's cycles in chronological order. The texts of many of them are based mainly on verses of newer or older poets of different nationalities, such as Rainer Maria Rilke (*Kniha hodinek/Book of Hours*), Karel Hynek Mácha (*Noc/Night*), Notker Balbulus (*Spiritus mundum adunans*), Vladimír Burich (*Nepotopitelná loď/Unsinkable Ship*) and Wilhelm Willms (*Otázka/The Question*). Three times Eben composed music to the lyrics of English origin (*Dech dávno zašlých časů/Desire of Ancient Things*, *From Life to Life* and *Lead Kindly Light*). Old Italian and Latin texts appear in cycles *Cantico delle creature*, *Duchovní písně pro lidový zpěv/Sacred Songs for Folk Singing* and *Ubi caritas et amor*. Finally, in three compositions for mixed choirs Eben used Old Testament texts. This is the *Mundus in Periculo*, *Verba sapientiae* and *Visio pacis*. The first staging of some cycles is stated neither in the work of K. Vondrovicová nor in those of E. Vítová, though it can almost certainly be assumed that the songs were heard publicly. This applies to six choirs: *Duchovní písně pro lidový zpěv/Sacred Songs for Folk Singing*, *Nepotopitelná loď/Unsinkable Ship*, *Otázky/Questions*, *Mundus in Periculo*, *Rhythmus de gaudiis paradisi* and *Kniha*

hodinek/Book of Hours. In five works (Pozdrav Marsyovi/Greeting to Marsyas, Noc/Night, Mundus in Periculo, Rhythmus de gaudiis Paradisi and Kniha hodinek/Book of Hours) I was not able to find the publisher, I assume, therefore, that they remained in manuscript. I was neither able to obtain any further information on the creation of two choral works (Bilder der Hoffnung and Christen und Heiden). Vítová presents these in her list of Eben's works in her publication only as the latest songs for mixed choir.

One of today's most popular and most interpreted works of Petr Eben's is the cycle **Láska a smrt/Love and Death** (1958). As for folklore inspiration, Eben in his work did not settle for arrangements of folk songs, folk song became the basis of his artificial compositions in which folk story gets a stylized shape thanks to its musical surroundings. The composition of the cycle of seven mixed choirs was preceded by a targeted selection of texts of Czech, Moravian and Slovak folk poetry, reflecting two of its core themes - love and death. In style and compositional technique, the cycle turned away from the choral traditions, that is in two directions: firstly, there is a shift away from a too accurate declamation – for the benefit of musical construction Eben sometimes violates the correct placement of stress; secondly, it is the dominance of the polyphonic mode of work, which particularly in the area of folk inspiration was not still quite common in Czech choral works.

One of the most significant songs in which Eben was inspired by Gregorian chant, is the six-part motet **Ubi caritas et amor** (1964) for an unaccompanied mixed choir on an anonymous Latin text dating from around 450 A. D. The choice of the old text rises first from the author's desire for ideas of broad general validity; secondly it was inspired by the work's title, which contains two key expressions - caritas (charity) and amor (love). The composer uses Gregorian intonation as a motivic material, which he applies in polyphonic texture and freely combines it with his own original motives. A complex polyphonic area is followed by the text (in Czech translation): "As we are gathered into one body, beware, lest we be divided in mind." Here, the author suddenly turned symbolically to choral unison (As we are gathered into one body). In contrast, in musical setting of the text "Let evil impulses stop, let controversy cease" the author puts individual voices sharply against each other, joining them in rich solemn six-part chords in the end, by which he celebrates mutual understanding.

Limited as to quantity, Eben's works for mixed choirs of the 1960's and 1970's are complemented by two minor, less significant and known compositions. Three strophes of the poem by Cardinal J. H. Newman<sup>20</sup> became the basis for the choir **Lead Kindly Light** (1969),

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<sup>20</sup> John Henry Newman (1801–1890) was a prominent figure of world importance. He was interested particularly in the history of the Roman Catholic Church in England in the mid-1830s.

set to music in a strophic way, unusually for Eben. **Nepotopitelná loď/Unsinkable Ship** (1977) on the lyrics of the Russian poet V. Burich is interesting for its inclination to instrumental way of working with voices and hints of jazz music.

None of the following three pieces of the 80's ranged among the most interpreted: The first of them being **Pozdrav Marsyovi/Greeting to Marsyas** for eight mixed voices accompanied by a small instrumental ensemble, composed in 1980. This three-part cycle was commissioned by the popular ensemble Linha Singers, which focused mainly on the vocal interpretation of baroque and classical instrumental music. As to the style, the composition features a blending of Baroque polyphony and rhythmic elements of modern dance. In 1984, Petr Eben was assigned by the Westport Madrigal Singers of Connecticut, USA to compose a cycle of three difficult madrigal songs on the text of Arthur Symons, an English writer of the 19th century for a mixed choir unaccompanied called **Dech dávno zašlých časů/Desire of Ancient Things**. In accordance with the text the composer expressed a nostalgic desire of the modern man for the irretrievably lost past. The third of mentioned songs, which is a kind of intermezzo between the otherwise serious compositions, is an easy piece for mixed choir unaccompanied **Noc/Night** (1986) on the text of the greatest of Czech romantic poets - Karel Hynek Mácha. Along with the poet, the composer experiences here the atmosphere of the night and by a great melodic arc tries to support the expression of breadth and futility of the poet's desire.

In 1986, the organizers of one of the most famous European choral competitions in Neerpelt, Belgium asked Petr Eben to compose a compulsory piece for the competition year 1988. Thus an unaccompanied mixed choir **Cantico delle Creature – Píseň bratru slunci/Song of Brother Sun** came to existence, which was interpreted first in Neerpelt by several competing choirs in 1988. The author of the original text, which Eben used in the original old Italian language, was St. Francis of Assisi, whom the composer had admired a lot since his youth. The composition is a celebration of the Lord God through the individual natural elements, to which the praise of death is added at the end.

A short and easy unaccompanied mixed choir **From Life to Life** (1991) Eben composed on the spiritual texts of sister D. Dufner (1939), the author of numerous church songs and song lyrics for Roman Catholic and Protestant churches. This tectonically tripartite composition, built on the contrast between the homophony in the first and third parts and the polyphonic character of the middle part, is launching the rich harvest of Eben's choral works in the 90's. One of the mixed choir highlights is the unaccompanied triptych **Verba sapientiae** of 1992. In this case, the composer turned to the Old Testament and used excerpts

from the books of Proverbs and Ecclesiastes as lyrics. As in most of his songs, Eben used different polyphonic techniques and forms here. On the other hand, the combination of sung parts with rhythmic and non-rhythmic chanting is rather unusual for Eben's work. Since the end of the third choir sounds rather skeptical, the composer joined a short coda – a meditation on the Gregorian melody from Requiem - In paradisum deducant te angeli - Into paradise the angels will lead you.

For the 35th year of the Church Music Week (Werkwoche für Kirchenmusik) in Salzburg, Austria, Eben composed the four-part mixed choir unaccompanied **Otázka/The Question** on the words of contemporary German poet Wilhelm Willms. The text asks about the meaning of human endeavor, and so the poet's question ("Die Frage ist: wo ist oben?") relates closely to the composer's lifelong journey, strongly determined by the spiritual dimension. The composition draws the attention by succinct rhythmic figures that significantly contribute to achieving a burning expression. For the same occasion also the mixed choir **Spiritus mundum adunans** (1994) was composed. This time the composer chose texts of the medieval poet of the 9th century, Notker Balbulus, representing a celebratory hymn to the Holy Spirit, who alone can be a unifier of a world divided into different nations and speaking different languages. The threesome of smaller choirs of 1994, all of which involving serious philosophical topics, concludes with the unaccompanied four-part mixed choir **Visio Pacis**, to which the composer had the order from Iceland. As the text model Eben used the Old Testament prophet Isaiah's vision of God's Kingdom, in which there will be no violence or death and where all will live in peaceful tolerance. The latter choir became part of the triptych **Mundus in pericula** (World in Danger) of 1995. Also the other two parts of this series, *Vae gentibus* and *Paenitentia*, use texts from the Old Testament.

Using the text of a medieval thinker Thomas Kempensky, the author composed an unaccompanied mixed choir **Rhythmus de gaudiis Paradisi** in 1995, as a rhythmically concise, jubilant composition celebrating life in the God's paradise. Eben's fundamental turn to spiritual works in the last years of his life is confirmed by the composition **Bilder der Hoffnung** (1998) on texts by Christiane Blume. The unaccompanied mixed choir alternates here with organ prelude and interludes.

After forty years, Eben returned to the poetry of Rainer Maria Rilke<sup>21</sup> and composed it into a cycle of three unaccompanied mixed choirs **Kniha hodinek/Book of Hours** (2000). The compositions attract by strong rhythmic and melodic lines stemming from the content

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<sup>21</sup> Eben first composed Songs on the texts of R. M. Rilke for a mezzo-soprano (or baritone) and piano in 1961. This explains that he returned to Rilke after 40 years.



and rhythmical aspects of the original text. Eben's work for mixed choirs concludes by a so-far unreleased composition **Christen und Heiden** (The Christian and The Pagan) of 2002 with organ accompaniment.

### 3.4 Children's choirs

“When I (...) received the first order from the Czechoslovak Radio to compose a children's song and I put the children's quatrains on my piano stand, I felt as a sculptor who long worked on larger than life statues and then suddenly he was to create a tiny melody. I confess I was clueless for a moment, I felt I wasn't fit for this task at all. I set to work and I started to listen to what makes the children happy and cheerful rejoice, or what is too complicated for them.”<sup>22</sup>

Eben's first children's songs were composed in the early 50's; in other periods of his life, the composer kept returning to this field of work. He tried to write children's song cycles with varying degrees of difficulty, ranging from songs for the youngest children through songs of moderate difficulty to challenging pieces for advanced concert choirs.

The following summary presents a chronological list of all Eben's choral cycles for children. Their lyrics are based mainly on verses of Czech writers and poets, such as Václav Fischer, Ilja Hurník, Václav Čtvrtek, Jan Čarek, Josef Václav Sládek and others. Only in individual cases we can find other text materials, such as Silesian carols (Koledníci z Těšínska/Carol-Singers from Cieszyn Region), a biblical text (Psalmus 8), anonymous medieval poetry (Catonis moralia - Catonova mudrosloví/Cato Sayings) or French Renaissance poetry (Rondel).

As for the premieres of the above mentioned cycles, some of them are not listed in the works of K. Vondrovicová and E. Vítová, although it can almost certainly be assumed that they were publicly performed. (This is the case of the cycles *Nový dům/New House*, *Elce, pelce kotrmelce*, *Slaviček rajský/Nightingale of Paradise*, *Písničky pro mateřské školy/Songs for Kindergartens* and *Psalmus 8*) In four works (*Písničky pro mateřské školy/Songs for Kindergartens*, *Tři prázdninové písničky/Three Holiday Songs*, *Zamrzlé písničky/Frozen Songs* and *Příběh pana Mozarta/Episode with Mr. Mozart*) I also failed to detect the publisher, I assume, therefore, that they remained in manuscript only. I could not get any

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<sup>22</sup> VÍTOVÁ, E. *Petr Eben*. Praha: Baronet, 2004, pp. 220.

further information on the creation of other five choral works (Děti a rodiče/Children and Parents, Vícehlasé písň/Prick-songs, Wahlspruch, Ukolébavka pro mámu/Lullaby for Mom and Malá zvonkohra/Little Chimes). Vítová only lists those as Eben's newest songs for children's choirs without further characteristics.

The first opus for children's choir **Zelená se snítka/The Green Twig is Sprouting** was composed in 1954, when Eben was finishing his studies at the Academy of Performing Arts. At that time, he worked as an accompanist with the Czechoslovak Radio Children's Choir. As individual works were composed on commission as rehearsal songs for children of different ages and different levels of singing proficiency, we can see here different settings (from unison to three parts) and varying technical complexity. For publishing in print the author sorted the songs according to the seasons of the year - from spring to winter. For lyrics, the composer used the verses by Václav Čtvrtek, František Hrubín, Jaroslav Seifert, P. Bojar, O. Kryštovek a Jan Čarek. The songs are designed for different age groups, and therefore some of them easiest tunes accessible to pre-school children (Písnička o vrabci/Song of a Sparrow), others are more difficult to intonate (Jarní/Spring), or even spectacular choral works (Jaro už vstává/The Spring Is Rising). The collection is available in two variants - with piano accompaniment or with a small instrumental ensemble - and is still among the most frequently performed children's cycles of Petr Eben.

The cycle of three-part unaccompanied choirs on texts of J. V. Sládek, V. Čtvrtek and F. Branislav **Už zraje podzim/Autumn is Already Ripening** of 1956 lags in popularity far behind Eben's debut work. During his stay in various competition venues Eben realized that children often dance on music that is neither designed nor suitable for them. The choreographer L. Kurková once brought Eben a selection of text written in verse by F. Hrubín and J. Čarek, which she deliberately chose for their contents expressible by movement. Kurková herself proposed the choreography and so a cycle was composed that can be performed also with dancing, which is described in detail in the musical score. The collection of one-part children's choirs **V trávě/In the Grass** (1959) with a stylistically rich piano accompaniment exists in a version for children's choir with a brass quintet or a piano accompaniment. These dance plays are designed for small children and beginning children's choirs.

For a two- and three-part children's choir with piano accompaniment Eben composed a four-part series **Vánoční písň/Christmas Songs** on the texts of P. Tumlíř. The author composed it in 1960 after visiting children in the children's home in Maštov, where he went

along with the Czechoslovak Radio editors. The simple songs are designed for the children of higher grades of primary school and are also accessible to less advanced children's choirs.

On the lyrics of F. Branislav and V. Čtvrtek Eben composed a cycle of seven monophonic songs for small children called **Jarní popěvky/Spring Tunes** in 1961. Trying to meet the tastes of children's performers and listeners who are in everyday life influenced most by popular music, the author used some of the means of expression from the field of popular music. The accompaniment is available in three versions, for a piano, a small orchestra or a small jazz ensemble, instrumented by the author himself.

**Koledníci z Těšínska/Carol-Singers from Cieszyn Region** is a significant cycle and a result of Eben's long-term work with folk songs. The interconnected series of six monophonic Silesian carols for children's solos, children's choir and a piano accompaniment was written in 1963. The unifying element here is the song *Het, het koledna* repeated three times and thus becoming a kind of refrain, or the resulting form of the series can possibly be described as a type of a rondo form. Also, this cycle is based on Eben's own notes right from the region.

The collection **Kolotoč a hvězdy/The Merry Go Round and the Stars** from the year 1964 on the texts by K. Šiktanc contains eleven one- to three-part songs for children's choir with piano accompaniment. The five monophonic songs have a character of cheerful children's ditties, while the polyphonic songs are tuned into poetic lyrical atmosphere. A simple song in pentatonic tonal space **Nový dům/New House** (1965) on the text by J. Hilčer is interesting because of the use of ostinato technique in the accompanying voice.

After the cycle *Zelená se snítka/The Green Twig is Sprouting* there is a kind of second "opus magnum" of Eben's choral works for children - his **Deset dětských duet/Ten Children's Duets** (1965). The two-part mostly polyphonic compositions for a children's choir were created for the Jihlava competition for an unaccompanied two-part counterpoint song. All parts of the cycle are composed on texts by V. Nezval and won the first prize in the above-mentioned composition in 1966. The cycle had been performed in its original unaccompanied version for many years, then in the early 80's the composer scored a piano accompaniment at the request of several choir conductors. Thanks to the accompaniment the intonation is less demanding for the choir, while the piano plays an important role in illustrating the atmosphere of each song. With the new piano accompaniment the two-part songs can also be performed as solos. To express that they are new songs different from the original unaccompanied version, the author titled them with a slightly different name - described her changed name **Deset poetických duet/Ten Poetic Duets**.

For the children of younger primary school age Eben composed his two-part **Vyprávění s refrénem/Story with a Refrain** (1969) for children soloists, choir and piano (or Orff instruments) on the texts by M. Ferko. An epic story that the author wrote for the solo parts alternates with the choral refrain.

The extensive cycle **Elce, pelce, kotrmelce** (1970, orchestrated 1971) contains fifty rhymes on texts by V. Fischer with pictures by J. Paleček, in which the author combines dance, spoken word, music, rhythmic exercises and artistic vision in one complex unit. Each rhyme is a guide to a simple exercise or play, and is also a song. The cycle exists in version for monophonic singing with piano accompaniment (in this version it was published) and for monophonic singing with the accompaniment of a chamber ensemble (see gramophone record; the score has been lost). The songs are intended for children of pre-school age and beginning choirs.

The title **Slavíček rajský/Nightingale of Paradise** (1970) for a three-part children's (girls') choir unaccompanied presents polyphonic arrangements of six simple Marian songs from the Hymnal of J. Božan.<sup>23</sup>

Many years of experience with children's choirs gave Eben the idea of using two age categories of children within one choral song. It is not an unusual case that a choir is divided into two groups. In the case of the cycle **Co se za den zažije/Experiences of a Day** (1973), the children's choir divides into a group of younger children, which is usually larger, and a group of older girls who can handle the more difficult parts. The young children sing the leading melody that can as well stand on its own, but it can also be enriched by the other voice, sung by the more advanced singers. The cycle includes ten songs with an easy piano accompaniment on the texts by the composer's brother-in-law I. Hurník.

For the merry series of seven songs for one-part children's choir **Šťastnou cestu/Bon Voyage** (1973) Eben used the texts of his favourite poet V. Fischer. The simple, almost terse expression of the unison vocal line is significantly enriched by the accompanying piano part.

The four songs of the cycle **Zvědavé písničky/Curious Songs** (1974) can be understood as preparation for two-part singing of the children. Eben viewed them as a dialogue between a soloist and children's choir unison. The solo voice can be sung by an adult or child soloist, or it can even be interpreted by a smaller group of children. The methodological intention is to teach the children alternating way of unison singing, just as we

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<sup>23</sup> **Jan Josef Božan** (1644–1716) was a Roman Catholic priest, poet and organizer of a hymnal. All his life, he collected songs for his hymnal. It contains approx. 830 one- to five-part songs, mostly with the organ accompaniment.

could encounter it in music history at the very beginning of the development of European polyphony, i.e. antiphonal, respectively responsive plainchant.

In each of his song Eben sought the originality of the content of form and content. In the wind quintet *Quintetto per stromenti a fiato* (1965) for example, he used a vocal form, while in the choral cycle **Catonis moralia/ Cato Sayings** of 1975 for the four-part children's choir a cappella he worked in reverse and transferred here the instrumental form of a Baroque suite. As a text basis the author used moralistic verses of the 3rd century, erroneously attributed to Cato.

**Písničky pro mateřské školy/Songs for Kindergarten** (1976) contain nine simple songs with piano accompaniment on the lyrics by V. Fischer, V. Renč, H. Průchová and I. Hurník. **Tři prázdninové písničky/Three Holiday Songs** (1977) on the texts of V. Fischer for a monophonic children's choir with piano accompaniment include merry tunes of summer and holiday character. Just as *Zvědavé písničky/Curious songs*, also **Zamrzlé písničky/The Frozen Songs** of 1977 on the texts of V. Fischer accompanied by Orff instruments can be seen as preparation for the two-part choral singing. The two-voice singing does not always sound melodious here, it is formed by consistent repetition of the ostinato motive and brings the children their first experience of holding on to their part.

Petr Eben returned to works for children after more than a decade in 1988, when he composed a challenging four-part choir a cappella **Příběh pana Mozarta/Episode with Mr. Mozart** on the text by J. Skácel. In the opening bars of the author used a free quote of themes from Mozart's Piano Sonata in C Major.

On the lovely old French text of Renaissance author Charles d'Orléans Eben wrote a three-part children's or female choir a cappella – **Rondel** (1992). Also the music was inspired by early Renaissance polyphony. In 1993, the compulsory song for the choral festival in Neerpelt called **Psalmus 8** was composed. The text component of the compositions for the three-part children's choir a cappella is passages are biblical psalms, from which the composer chose verses that mention children.

As I already mentioned above, the information about Eben's last choral pieces for children are very fragmentary. **Děti a rodiče/Children and Parents** (1999) is a song for a monophonic children's choir, a monophonic male choir and a two-part female choir with flute accompaniment. As its title suggests, is intended primarily for family music making.

In the last years of Eben's life, his compositional activity clearly focused on spiritual music. Although he composed also several secular songs for children's performers, they are certainly not his major works. **Wahlspruch** (Electoral password) of 2002 is an occasional

song, which was commissioned by a German customer. It is intended for children's choir, two trumpets, two trombones and an organ. In the same year the author composed also **Ukolébavka pro mámu/Lullaby for My Mom** for a solo, children's choir and a piano. The cycle of three children's choirs with piano accompaniment **Malá zvonkohra/Small Chimes** was written in 2003. Undated is Eben's latest opus for children under the working title **Vícehlasé úpravy lidových písní/Polyphonic Arrangements of Folk Songs**, containing fourteen choral arrangements of folk songs for two- or three-part children's choir with piano accompaniment.

### 3.5 Summary

As can be seen in the previous text, Eben's choral works cover a very wide range of topics - we can encounter here with practically all areas of inspiration that influenced his lifelong work as they are characterized in the chapter 2. For this reason, at the end of this chapter I will try to express statistically the representation of particular fields of inspiration in choral compositions for different types of choirs.

The smallest is Eben's work for male and female choirs. Of the four male choirs each represents a different thematic field - folklore, artificial poetry, the ancient world and foreign languages, in this case Hebrew. In two songs for female choir, the composer was inspired by the ancient world, the remaining two choirs representing inspiration by folk songs and poetry.

Among the mixed choirs we can find almost all Eben's sources of inspiration. An interesting thing is, however, that none of the eighteen songs features an ancient theme and folk poetry served as inspiration only in one case. On the other hand, most often (in eight songs), the author used texts of both Czech and foreign poets, English and Latin appearing in four works and five compositions using biblical texts.

Also in the large legacy for children's choirs we can find nearly all sources of inspiration. Most often, that is nineteen times, the composer turned to the work of Czech and world poets. Other sources of inspiration appear in only once each – the Middle Ages, the ancient world, folk texts and texts from the Bible.

By and large, of all Eben's choral pieces the most frequent are songs composed on poems by Czech and world poets and folk verses, there are thirty-two such compositions. Other eight songs follow that represent the inspiration by Christianity, then six songs, which

feature lyrics in English and Latin, and five pieces that represent the ancient world theme. The inspiration by the Middle Ages and the Gregorian chant only appears in two works.

## 4 Eben's vocal-instrumental music

Among Eben's vocal-instrumental works I've included compositions of cantata and oratorio character. There are a total of thirteen, of which seven are oratorios and six cantatas. As this section is about vocal-instrumental music, we should define here what the difference is for Eben between a cantata and an oratorio. On one hand, of course, I respect the term which Eben used (he himself described a composition as a cantata or an oratorio), on the other hand, there is the question of whether the terminological division is always fully in place. First of all, cantata is an extensive vocal-instrumental work, usually for solo, choir and orchestra. Its casting, structure and the absence of scenic action makes cantata similar to oratorio, differing only with smaller size and less drama. For Eben, an oratorio is rather epic, individual soloists are acting as characters in the story, while the cantata is usually a solo quartet (or any other number of soloists) reciting individual sentences without reference to a specific character. Eben's differentiation of cantata and oratorio thus corresponds to how these two vocal-instrumental forms are seen in the current musicological literature. In the following list, I included also the music drama composition *Jeremiáš/Jeremiah*, although Eben himself described it as a spiritual opera.

### 4.1 Cantatas

The most important inspirational roots of Eben's cantata production were namely folk poetry, medieval times, experiences of occupation and war, and his beloved city of Prague. For more than thirty-five years, the author occupied himself with composing cantatas, to which he approached musically influenced by his interest in Gregorian chant and memories of teenage years spent in the town of Český Krumlov.

The first period of Petr Eben's cantata production presents his works on texts of folk poetry: *Balady/Ballads* and *Starodávné čarování milému/The Lover's Magic Spell*. The following composition *Hořká hlína/Bitter Earth* uses the verses of the Czech poet Jaroslav Seifert. The second phase, covering the years 1972-1989, includes works inspired by the Middle Ages, architecture and Prague. The cantatas named *Pragensia* and *Pocta Karlu IV./Tribute to Charles IV* were created to unusual literary texts - medieval recipes from the reign of the Habsburg Emperor Rudolf II., respectively, the text of the charter of Charles



University. Pražské Te Deum/Prague Te Deum on a canonized Latin text represents both the conclusion and the culmination of this period of Eben's work.

Eben's first encounter with folk poetry in the field of cantata literature is the three-part cantata **Balady/Ballads** for solos, mixed choir and symphony orchestra from 1953.<sup>24</sup> This large piece with unusually songful melodies in the first movement (Porada/Consultation) is very difficult to intone. In the initial and final part of the second movement (Balada rytířská/Ballad of a Knight) there is a striking inspiration by Renaissance polyphony, manifested among other things in eight-part rate. The third movement (Dívka a džbán/Girl and A Jug) is designed in the manner of a scherzo in a four-movement sonata cycle. Originally planned fourth sentence (Svatý Lukáš, malěť boží/St. Luke, the Painter of God), finally remained unrealized.

The small cantata **Starodávné čarování milému/The Lover's Magic Spell** for three female soloists and a choir was composed in 1957 on the folk poetry of the north-eastern Moravia. Just as in the cycle *Láska a smrt/Love and Death*, the texts put to music are a basis for emotionally raised, while the folk text does not limit the use of modern compositional techniques. The composition is formally divided according to the text. All the negative moments occur in the mixed choir, while the positive features of the composition are reflected in the gentle sound of three solo female voices. From a musical standpoint, the archaic character of the composition is reinforced by the use of parallel fifths sequences.

The composer's personal experiences of the war were a major impetus to the creation of the three-movement cantata **Hořká hlína/Bitter Earth** (in 1960) for baritone solo, mixed choir and organ on the text from the collection of J. Seifert *Zhasněte světla/Turn Off the Lights*. The composer works here with male and female part of the choir differently. In the first movement (Píseň žen a mužů/Song of Women and Men) both choirs perform mostly separately, altos and tenors join in unison in the middle part, which has the character of a lullaby. The second movement (Píseň o rodné zemi/Song of the Homeland) is presented by the female choir, while the male element is represented by a baritone solo. In terms of musical form it is a prelude built on the background of an ostinato rhythm. The musical punch line for the choir is the exchange of the major and minor chords before the conclusion: the minor triad at the word "těžká/hard" changes into major at the word "krásná/beautiful". Male and female choirs are joined to the majestic chant at the end of the third movement (*Země chudých/The Land of the Poor*).

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<sup>24</sup> In 1957 the author returned to the composition and composed its definitive version.

Cantata for a chamber choir and instrumental accompaniment **Pragensia** of 1972 was dedicated to the city of Prague, where Petr Eben spent a substantial part of his life. The four-movement piece was subtitled “Three Renaissance images with a prologue on the texts of Rudolfiné recipes”. It was composed with a clear knowledge of interpretive possibilities of the Prague Madrigal Singers and also with fascination by the treatise of the bell-caster V. Křička of Bitýška (+1570) titled “Instructions for casting and preparation of cannons, balls, mortars, bells, cans and fountains”. As for the instrumentation, the composer uses flutes, recorders, crumhorns, cornett, lute, guitar, gamba, marina trumpet, bells and a variety of percussions that add specific rhythm and appropriate archaic touch to the work. This corresponds to the combination of used techniques, forms and genres of both past and present, such as a flute solo in the twelve-tone row, aleatory sequences without a rhythmic structure, punctualism in the singing voices in contrast with a soprano solo with lute accompaniment. In the into, we can hear a combination of the ancient sound of three crumhorns and a cornett with modern bimetric rhythm, which reflects in the choral parts (tenor against other voices) in the next section (Jak kule ohnivé dělati/How to make fiery balls). The second image (Jak zvony líti/How to cast bells) is carried in a calm moderato spirit using alto solos. A chant melody follows in male voices, in combination with soprano solo. At the end of this movement we can hear six-part polyphonic rate with aleatory sequences, simulating bell ringing. The third image (Kámen mudrců/Philosopher’s Stone) is full of dramatic tension, which is based on the text. It is the richest in melody and rhythm, with vocal parts represented by passacaglia passages and later a type of litany with solo and choral responses. The cantata was filmed twice; the first version won a gold medal in international competition of musical film and television production in New York in 1981.

On the occasion of the six-hundredth anniversary of the death of the Czech king of the 14th century Charles IV in 1978, Eben wrote a festive cantata **Pocta Karlu IV./Tribute to Charles IV** for male choir and orchestra on the text of the Charter of Charles University. The one-movement piece is musically influenced by the author's particular interest in Gregorian chant and his experience of youth in the medieval town of Český Krumlov. The composition is internally divided into three parts within a clearly organized scheme of an A B A C A rondo form. The main part A (presenting royal majesty) appears at the beginning, then in the foundation formula in the middle and the third time in the end. The following part B (king's warm confession of a relationship to the Czech land) is lyrical with frequent use of melismatic elements. The intimate personal moment is expressed by a solo voice that blends into the unison of the whole choir. Part C (about appointment and rewarding of doctors and

masters with a touch of irony over the scholastic pedantry) presents a scherzo element in the form of rhythmically succinct staccatos. The abundant changes of vocals from solo voices across the voice groups to the full use of the choir are a prerequisite for creating a large gradation arc.

Cantata **Pražské Te Deum/Prague Te Deum** is the first major composition of Petr Eben's, composed immediately after the Revolution of November 1989; the author used here a canonized Latin text of ceremonial character and it set to music for choir, four brass instruments and percussions (or for mixed choir and organ). Although it presents the composer's thanksgiving for starting major changes in society, the premiere took place in connection with the visit of Pope John Paul II in Prague at the gala concert organized by the Prague Archbishopric. Not only at the beginning but throughout the whole composition several quotes of the Gregorian Te Deum appear in different variations. Eben set the text to music without any repetition of verses or individual words. One exception is the end of the composition, where the verse *In Te, Domine speravi, non confundar in aeternum* (In Thee, o Lord, I have hoped, I shall not be ashamed for ever) is repeated several times in the passacaglia form. The expression of hope and faith of the nation in time of oppression is thus confirmed as the keynote core of the composition.

## 4.2 Oratorios

Seven large vocal-instrumental compositions, which can be classified as dramatic oratorio type compositions, represent a kind of culmination and climax of the composer's work in the field of sacred music. Use a large vocal-instrumental setting in different combinations and variants allows him to speak and express profound spiritual content. First Eben's oratorio, whose theme was inspired by the ancient world, was *Apologia Sokratus* from the end of the 1960's. He returned to expansive musically dramatic compositions again after a long break in the 1990's when, in the course of ten years, six more compositions followed: *Posvatná znamení/The Sacred Signs* on biblical texts, a church opera *Jeremiáš/Jeremiah*, *Anno Domini* again on texts from the Bible, *Cusanus - Meditation* and *Vater der Lichter* on the words of the prayer of the theological thinker N. Cusano, and finally *Iacobus*. About several compositions, some factual information is not known yet, in particular that relating to their first

performance, it can be assumed almost with certainty, however, that the works were heard publicly.

**Apologia Sokratus** oratorio for baritone and alto solos, children's and mixed choir and orchestra of 1967 is one of the artistic highlights of Eben's vocal work from the second half of the 1960's. The work was being composed in a long period of six years, the first sketches dating back to 1961. As the original text the composer used excerpts from Plato's dialogue Apology of Socrates. From the extensive material which depicts the process with Socrates, Eben selected three thematic areas on the virtues, evil and death. As it is usual with oratorios, there is a large vocal ensemble (children's and mixed choir and two soloists), while the cast of the instrumental component is rather non-traditional, highlighting the woods, brasses, plucked and hammer instruments (harp, piano, dulcimer, xylophone), however, omitting the strings. By this Eben also supported the archaic sound of the composition.<sup>25</sup>

The oratorio **Posvátná znamení/The Sacred Signs** for two solo voices (soprano and baritone), mixed and children's choir, organ (ad libitum two), wind instruments (flute, 3 oboes, 3 bassoons, 2 trumpets, 2 trombones) and drums of 1993 stands at the beginning of the final series of top vocal- instrumental works which the composer understands not only as a manifestation of his self-fulfilment, but gives his work in service to higher, timelessly valid principles. The composer wrote them on request of the Metropolitan Chapter of the Cathedral in Salzburg. The lyrics of the extensive five-part composition are taken from the Bible, and their content is therefore also purely of spiritual nature. For each movement a liturgical object is selected as a symbol of a particular part of Proprium Missae. The quotes that are recited by a speaker before each movement are selected from the book of the distinguished German philosopher and Catholic theologian R. Guardini – Von heiligen Zeichen. The first movement (Porta – Gateway) starts by a ceremonial entrance of the organ and brass instruments, then the choirs are exposed with baritone solo. The movement has a majestic character. The quieter second movement (Incensum – Frankincense) draws attention with its lyrical and mystical atmosphere; a soprano solo intertwines with a children's choir and the wind instruments present themselves by a more intimate sound. In the third movement (Altaje – Altar) the percussions are significantly heard as well as the choir divided into male and female component. The unaccompanied male part is performed in unison melismatic melody

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<sup>25</sup> Eben feels the optimism and hope, which are based on the Christian belief in afterlife, so intense that at the end of the third movement O smrti/On the Death he is not in favour of Socrates' posthumous melting away into nothing. On the contrary, in the first part of this movement Eben uses joyful female voices in a high position and adds a passage of the Christian Alleluia set to music as a celebration of the resurrection and then a musical apotheosis of the continuation of life in the interpretation of children's voices. For more details on this cycle see subchapter 5.1.

resembling a Gregorian choir singing, while the female part produces contrast by preferring higher, fine-sounding positions. The fourth movement (Calix – Chalice) has a meditative character which does not intend to distract the faithful before the Communion, therefore it begins with an extensive organ prelude. At the end, the composer presents wind instruments, organ and a grand flute solo over vocal parts of soprano solo and a children's choir. Nature of the final movement (Campanae – Bells) corresponds again with the use of percussion instruments, which gives the end of the composition the same symbolic grandeur as at the beginning. Using a large vocal and instrumental setting delivers the final message of peace and the proclamation of God's praise with a compelling urgency. The composition can be performed during the liturgy or as a concert.

One of the highlights of Eben's work is **Jeremiáš/Jeremiah** of 1997. Although the composer himself described it as a church (temple) opera, in my opinion, it can be placed in the context of his oratorio work. It is related to an oratorio by its spiritual theme and the character of the narrator; on the other hand, it differs because of the required acting action. Libretto edited by the author himself according to excerpts from the drama of the same name by the Austrian writer S. Zweig, which tells of the suffering of the people in the defeat and subjugation. Eben kept the idea of creating such work for almost forty years. Finally, he composed this opera in the time when he was turning to spiritual themes, and therefore he counted with the temple interior for its interpretation. The gala premiere took place within the Prague Spring Festival in the St. Vitus Cathedral in Prague. In terms of form the composition is divided into five images, which are performed consecutively in a single stream. The choir is applied in two roles in the opera, both as a commentator of the action, as it is usual in oratorios, and also represents the Jewish people, who significantly interfere with the development of dramatic events.

On biblical texts, chosen by the priest Dr. M. Hermes of Benedictine monastery in Meschede, Germany, Petr Eben composed a spiritual work for soloists, mixed choir, children's choir, Schola Gregoriana and a narrator titled **Anno Domini** (1999). The work was commissioned by the Padernborn archdiocese for the commemoration of Charlemagne and Pope Leo III in 799, who agreed among other things on extending the Gregorian chant to the Christian liturgy in christianized European countries of that time. The libretto drawn from the texts of Isaiah and the Epistle of Saint Paul the Apostle corresponds with the main seasons of the liturgical year. Each of the six movements (1st Advent, 2nd Christmas, 3rd Passion, 4th Easter, 5th Pentecost, 6th Christ the King) begins with narration, then schola sings a

Gregorian chant related to the respective period, and only then follows the original music, whose motifs are partially based on the Gregorian chant.

In 2000, Eben composed a small oratory **Cusanus - Meditationen** for tenor solo, mixed choir, string orchestra and harp (or organ) on texts of the theological thinker N. Cusano of the 15th century. Cusanus' ideas on ecumenism attracted the composer's attention by their continued relevance and topicality even in the divided world of these days. To express humble prayer, he chose tenor solo with harp accompaniment, against which he exposes mixed choir with orchestral accompaniment in a kind of dialogue.

Also the immediately following cantata for soprano and baritone solos, mixed choir and organ **Vater der Lichter** of 2001 was based on N. Cusanus' text. The composer conceived it as the apotheosis of idea "... and there was light." This composition is specific by the division of the instrumental and vocal components of the realization system. The solo and choral unaccompanied passages are outlined by an organ prelude, three interludes and a postlude.

The final one of Eben's larger vocal-instrumental compositions was the cantata for baritone, choir and chamber orchestra **Iacobus** of 2002 on the text of Codex Calixtinus of the 12th century. The work is a celebration of French priest Peter Maria Iacobus Vitalis, who was together with other French clerics assassinated on September 2nd 1792 at the Abbey of Saint Germain-des-Pres for his loyalty to Christ during the French Revolution. The composition is divided into eighteen parts, whose varying sound colour is achieved by mixing vocal and instrumental passages. Five orchestral interludes with an introduction and conclusion separate three solo baritone parts, each time accompanied by a different instrument (flute, oboe and cello). The remaining six choral passages are presented in combination with full orchestra.

Compared to Eben's choral works, his cantatas are considerably narrower as to their thematic range. There are folkloric themes, historical, influences of Gregorian chant, medieval inspiration, architecture, Prague, the ancient world; in the last years of the composer's life, the spiritual inspiration prevails.

### 4.3 Spiritual vocal works

Eben's vocal production with a spiritual theme includes a total of 27 opuses, of which there are 5 Masses and 22 other sacred works.

### 4.3.1 Masses

Probably the most important source of inspiration for Eben's music, which is Christianity and a strong Catholic faith, arises from his inner spiritual world. This is evidenced by a number of his sacred compositions mentioned in previous chapters, but also several musical settings of the Mass cycle. The first Mass, *Missa adventus et quadragensimae*, was composed at the time of Eben's studies at the Prague Academy of Performing Arts in the early 50's. Then in the second half of the 60's three Masses followed – *České mešní ordinarium*/The Czech Ordinary of the Mass, *Mše za zemřelé*/The Requiem Mass and *Truvérská mše*/The Trouvère Mass, while the last musical setting of the Mass cycle, *Missa cum populo*, followed in the early 80's.

At the beginning of Eben's studies of composition at the Academy of Performing Arts in Prague, he composed ***Missa Adventus et quadragensimae***, a monophonic Advent Mass for male choir and organ, intended for liturgical needs, as commissioned by the Avignon Festival. The composition of fasting character, with Gloria omitted, was composed at the time the severe religious oppression of all churches in Czechoslovakia by the Communist regime and its sound inspiration comes from the tradition of monophonic Gregorian chant. Its fasting and Advent character is emphasized by the minor key at the beginning and a certain strictness of the melody. The Benedictus part is composed as a passacaglia on the theme *Deum de Deo* of the Credo. To the constant parts of the Mass ordinary the composer added the Offertory *Pange Linqua* and *Pater Noster*. The untraditionally interpreted part of *Sanctus* is declared in a low *pianissimo* organ sound and wide chords that create a mysterious atmosphere and image of the enigmatic, inaccessible God. After a quiet *Sanctus*, *Hosanna* follows in the maximum contrasting sound.

In response to the resolution of the Second Vatican Council on the active participation of the faithful in worship and on Mass celebration in national languages, the ***České mešní ordinarium***/The Czech Ordinary of the Mass was composed in 1966. Eben originally intended it for folk singing and organ and thus ranked alongside artists such as Karel Bříza, Josef Olejník or Zdeněk Pololáník whose ordinaries have been used in the Czech and Moravian churches for long years. In this composition, Eben respected the possibilities of lay singing, especially by little demands on the vocal range of singers and by sing able and memorable melodies in small interval steps. On the other hand, his music has a novel way that is not confined to the major-minor tonality, but was inspired by the Church modes and

Orthodox singing. Later, Eben arranged two other variants of this Mass – for unaccompanied mixed choir or for mixed choir, folk singing and organ.

In the same year of 1966, Eben enriched the Czech liturgical repertoire by the four-part **Mše za zemřelé/The Requiem Mass** for a schola, folk singing and organ on the text of Proprium Missae and Psalm No. 64. Here, Eben intentionally limited the dramatic and tragic elements, a. o. by skipping the image of Last Judgement in the Dies irae part and emphasizing rather the comforting character of the music. Unlike other Eben's sacramental compositions, this Mass was taken off and did not spread among the Czech church choirs. It was certainly also because it has not been published to date.

Also **Truvéřská mše/ The Trouvère Mass** of 1969 for solo voices, chorus, recorders, guitars or drums and organ responded to the current needs of the liturgical practice of the time, i.e. desire of the youth for liturgical music of rhythmical distinction and modern sound. In churches, youth groups began to interpret so-called guitar Masses, but their musical quality was not very high. Eben enriched their repertoire by a five-part Mass proper on the texts of Z. Lomová. Up to now, the composition is appealing by its tension between seemingly contradictory sources of inspiration: on the one hand, there is the medieval inspiration by trouvère songs and archaic sound of the recorders, on the other hand, there is significant rhythmicality combined with modern guitar sound. Accessibility of the composition that is suitable not only for liturgical, but also for concert performance, is enhanced by the fact that the composer left the artists great freedom in choosing accompanying instruments. The guitar part can be substituted by organ, harmonium or piano.

**Missa cum populo** for mixed choir, four brass instruments, organ and folk singing was composed in 1982 on commission of the Avignon festival with the presumption that people in the church will be actively involved in its interpretation. It was not the first time that the composer had to take into account the limited technical and expression possibilities of folk singing. Therefore he bases it mainly on the ostinato, while the concert choir is outlined in dense homophonic texture. He also divided the accompanying instrumental section in an interesting way - the line of brass and percussion, difficult in interpretation, supports the choral singing of the people (preliminary training is presumed), while the organ accompanies the concert parts of the mixed choir. The individual parts of the Mass cycle were characterized by K. Vondrovicová as follows: "Kyrie, for example, is based on responsorial interpretation when people respond to changing phrases of the choir with same simple motif. In Gloria, Eben used the ostinato technique for the singing of the believers (repetition of Gregorian-like intonation of the introductory words). Credo is a choral



recitation of believers, rhythmically supported by a drum. Sanctus is a contrast of a slow descending theme, which sounds in Hosanna in double time. Agnus Dei has a passacaglia form, in which graduating variations of the concert choir sound over the repeated singing of the people. A separate instrumental component was used in ceremonial Prelude to the Gregorian theme Asperges Me (brass ensemble), in the Offertory to the Gregorian theme Pueri Hebraeorum (solo organ) and in Postludium on Ite Missa Est theme (again brass ensemble).<sup>26</sup>

### 4.3.2 Other spiritual choral compositions

As we have mentioned several times, Eben lived in deep Christian faith, which for him was a lifetime strongest support. Therefore, he had been composing also works of sacred music since his young age. These compositions were not only the possibility of self-expression for him, but also a means of getting closer to God. In addition to the above mentioned masses, oratorios and cantatas, 24 more opuses of different size, setting and of both liturgical and non-liturgical purpose, belong to the group of Eben's spiritual compositions. It is the case of *Duchovní písně pro lidový zpěv/Spiritual Songs for Folk Singing*, *Liturgické zpěvy/Liturgical Chants*, *Antifony a Žalmy/Antiphons and Psalms*, *Čtyři duchovní písně/The Four Sacred Songs*, *Pět allelujatických veršů/The Five Alleluia Verses*, *Suita liturgica*, *De Sancto Adalberto*, *Abba – Amen*, *Psalmi peregrini* and *Sancti Archangeli*. For many of them their first performance is not documented, in case of the composition *Proprium festivum Monasteriense* we have not been able to find out, who the publisher was. Even more limited is the information on compositions originating mostly from the final period of the composer's life (*Hymnus k Duchu Svatému/Hymn to the Holy Spirit*, *Chrámová/The Temple Song*, *Duchovní písně/Spiritual Songs*, *Vánoční antifony/Christmas Antiphons*, *Modlitby sv. Františka z Assisi/Prayers of St. Francis of Assisi*, *Antifony/Antiphons and Psalmus 96*).

In 1954, Eben composed ***Duchovní písně pro lidový zpěv/Spiritual Songs for Folk Singing***. They belong to a group of songs inspired by Christianity and Eben's deep Catholic faith. Five of the seven hymns with organ accompaniment, intended for lay singing of the faithful, were composed on texts Czech Catholic poets, for the remaining two the composer used the verses of St. Theresa. With use of simple means of expression, Eben achieved

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<sup>26</sup> VONDROVICOVÁ, K. *Petr Eben*. Praha: Panton, 1995, pp. 201.

convincing expression urgency. Two of these choirs (No. 5 *Můj Bůh mi dostačí/God Alone Suffices* and No. 7 *Nedejte se k spánku svésti/Do Not Let Yourselves Away to Sleep*), whose lyrics were written by St. Theresa, the composer modified for mixed choir in 1992 and called them **Dva sbory na slova sv. Terezie/Two Choirs at Words of St. Theresa**.

The voluminous collection of **Liturgické zpěvy/Liturgical Chants** on Czech, Latin and German texts of festive and Sunday Mass propers, was being created gradually over a long period of five years (1955-1960) at the suggestion of singer J. Bar. It is divided into 12 parts, each of which includes Introitus, Graduale, Offertory, and Communio. The chants are a testament to what fascinating impression can a monophony give, inspired by chant melodies supported by a simple organ accompaniment. Short plainchant antiphons and psalms for monophonic singing or a choir and organ are meant for the needs of the service. The author thus intends the performance of these songs for the church space organ accompaniment. That way he wants to make the texts of propers in national languages accessible to the parish and introduce psalms, which disappeared from the regular liturgy over time. The melody is strongly chromaticized and is, just like the rhythmic component, inspired by the Gregorian chant.

On 12 liturgical texts of the Mass proper, arranged according to the course of the liturgical year, and 12 psalms Eben composed **Antifony a žalmy/Antiphons and Psalms** (1967) – an extensive set of simple melodies for alternating singing of the schola and the faithful with organ accompaniment. For the people to be able to repeat individual parts of antiphons and psalms after one performance of the schola, the composer chose simplest means of expression possible, inspired by Gregorian chant, but in a modified and more modern form.

**Vesperae** (Vespers) for boys' and male (or mixed) choir, folk singing and organ set into music the text originals of Vespers for the Feast of the Birth of the Blessed Virgin Mary. Eben composed them in 1968 on commission of the Benedictine monastery of Montserrat in Spain. According to the customer's order, the composer set to music the spiritual texts in the national language – Catalan. The influence of the melodious Romance language is reflected in the unusual Spanish atmosphere of the composition. As well as several other works of Eben's, this work reflects the requirements of the Second Vatican Council on the participation of folk singing in the liturgy. In the first and last parts of the composition, there is a choir in combination with folk singing, while the second part is entrusted to cheerful boys' voices. In the third part male choir prevails while the contrasting fourth part has a slow pace, featuring a boy solo.

The collection **Cantica Comeniana** for mixed choir unaccompanied and a female choir with a recorder of the year 1970 contains Eben's original arrangements of ten songs of the great Czech educator of 17th century John Amos Comenius from his Amsterdam hymnbook. To approach the somewhat archaic atmosphere of the text, Eben chose the technique of vocal polyphony, in which Comenius' original tunes present a kind of canto fermo. Three-part polyphonic texture is applied in four parts, where the female choir sings with a recorder, and in the other six parts designated for two female parts and one male voice.

The loose set of **Čtyři sbory na latinské texty/Four Choirs on Latin Texts** was written in 1973 on commission of the organizers of the international choir festival in Neerpelt, Belgium, where one of the biggest children's and youth choir festivals of in Europe is held every two years. In three cases, Eben used anonymous medieval texts; the fourth choir is composed on the words of the German scholar and composer of the 11th century H. Contractus. The first three songs are for children's or girls' choirs, while the last *Salve Regina* is meant for a mixed choir. With regard to their original purpose, the composer laid out these compositions in a more challenging choral texture rather remote from traditional spiritual music, including the use of contemporary compositional techniques. Above all, the choir *De Angelis* soon spread among advanced children's and girls' choirs in the Czech Republic and became a popular part of their repertoire.

In the second half of the 80's, Eben abandoned the technically demanding concert compositions and returned to spiritual works designed for a wide range of performers. The first of them are **Čtyři duchovní písně/Four Sacred Songs** (1985) on the texts of the Czech Catholic priest and poet J. Hrdlička, designed for monophonic singing of the believers with a simple organ accompaniment. Two years later and on commission of Liturgisches Institut Trier (Germany), Eben composed a collection of simple songs for the Mass *Pět alelujatických veršů/Five Hallalujah Verses* on the texts of the Gospel. They are designed for a two-part schola with organ accompaniment.

The section of Eben's liturgical works was expanded in 1993 by the four-part **Proprium festivum Monasteriense** on the texts of psalms and passages from the New Testament, composed on commission for a meeting of the Church Fathers in Münster, Germany. As an accompaniment to the mixed choir, the composer chose this time not only the organ, but also four brass instruments, which he uses mainly to strengthen the joyous or even jubilant mood. The introductory *Introitus* begins with a brass flourish entry, in the same atmosphere the choir joins in. In the 2nd part (*Alleluia*) the composer presents two contrasting areas: one is built upon the quote of Gregorian chant, the other motif is original

music on the principle of extended tonality. The 3rd part (Offertorium) is cheerful again while the 4th (Communio) brings the composition back to a more serious mood.

Strong inspiration by the Gregorian chant is evident in the melodies of the four-part composition for a schola and organ **Suita liturgica** (1995). It is not strictly tied to the liturgy, on the contrary, it is possible to perform it in a concert. Each part is made up of several antiphons and is framed by an organ prelude and postlude.

The year 1996 brought two new opuses into Eben's spiritual works. First one was **Hymnus k Duchu svatému/Hymn to the Holy Spirit** for mixed choir a capella, second **De sancto Adalberto** for three-part male choir a capella (tenor, baritone and bass), which was created to mark the millennial anniversary of the death of St. Adalbert (around 957-997).<sup>27</sup> The full three-part harmony appears only in the second part of the composition, while the outside parts only work with tenor and bass. The composition finishes with the text "Origine cum Slavus, nomine Adalbertus", that is "Source of the Slavs is called Vojtěch".

At the end of the 90's several minor works followed. **Chrámová/The Temple Song** of 1999 on the Czech text of V. Fischer is for girls' or female choir, organ (or piano) accompaniment. From the same year comes a short composition for mixed choir a cappella **Abba – Amen**. Eben composed it for the anniversary of Bishop P. W. Scheele, working in Würzburg, Germany, and as a text template he used several Bishop's ideas, dedicated according to Eben to "meditation on acceptance of all that God has done". The unusual name of the song expresses in short the sentence "Father, your will be done."

In 2001, Eben composed a set of four mixed choirs linked attacca called **Psalmi peregrini – Pilgrim Psalms** on texts from the Book of Psalms. The composition draws attention by strong rhythm and melodic interweaving of individual voices. They are four choirs on the texts of the Psalms No. 120, 122, 130 and 133, which belong to the "pilgrim psalms, psalmi peregrini in Latin". The parts are connected attacca.

In the same year Eben composed two other choral pieces – **Duchovní písně/Spiritual Songs** for a mixed choir on the texts of St. Theresa of Avila, St. Francis of Assisi and on the poetry of Czech poets V. Renč and J. Zahradníček. An interesting feature of these eight choirs is that they include two songs (the song *Nedejte se k spánku svésti/Do Not Let Yourselves Away to Sleep* on the texts of St. Theresa of Avila and the song of the Czech poet J. Zahradníček - St. Adalbert), which we already mentioned in another context. The four-part

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<sup>27</sup> St. Vojtěch/Adalbert (about 957-997) was the second bishop of Prague. He fought against the biggest social wrongs of that time, such as the slave trade, paganism, matrimony of the priests and alcoholism. He contributed to the development of the domestic Latin literature, while respecting the Old Church Slavonic cultural tradition. He died a violent death, when he was working as a missionary among the pagan Prussians.

**Vánoční antifony/Christmas Antiphons** are designed for mixed choir, schola and organ. Texts of two of the four parts are connected with Christmas - the birth of Jesus Christ (1st Veselte se, nebesa/Rejoice, O Heaven The Lord and 3rd Pán vládne/The Lord Rules), while the remaining two (2nd Žalm/Psalm 97 and 4th Žalm/Psalm 71), which are based on the Old Testament, are associated with the justice of the world and the glory of God.

The last series of five minor church choirs was composed in 2002. One of them has been published so far. They are Lent, Easter and Pentecost **Antifony/Antiphons** on the Czech text for mixed choir, schola and organ. The composition includes a total of 6 antiphons, that is Lenten antiphon I, II, Easter antiphon I, II, III and Pentecost antiphon.

On the other hand, there are three works still remaining in manuscript - **Psalmus 96** for mixed choir, **Modlitba sv. Františka z Assisi/Prayer of St. Francis of Assisi** for female choir with organ (or piano) accompaniment and finally four short hymns Sancti Archangeli for three solo voices and a mixed choir.

#### 4.4 Summary

As can be seen from the outline above, Eben's spiritual choral works went through an interesting development. While in the period of 1950's – 1980's he composed two spiritually oriented works each decade, in the last twenty years of his life, there were thirteen of them. On the other hand, this quantitative explosion is partially offset by the size of the works. In comparison with the large opuses from the period of the communist totalitarian regime, in the final stage of Eben's life works of smaller size prevail.

## 5 Analysis of Eben's choral works inspired by the ancient world themes

In the field of vocal music Petr Eben achieved significant success as early as in the first phase of his composing career in the 1950's and early 1960's. At that time he was already considered primarily a vocal music composer. In addition to choral works and songs he also composed cantatas, oratorios and sacred music. The ancient world was an inspiration for Eben mainly in the period of 1957–1974, when he composed works on the ancient world themes for all types of choirs (male, female, children's and also mixed).

The content of the last chapter of my thesis is an analysis of two such works of Eben's. This is the oratorio *Apologia Sokratus* (1967) and *Řecký slovník/Greek dictionary* (1974) for a female choir. I monitored mainly the individual musical means of expression, i.e. melody, harmony, rhythm, tempo, dynamics and form. Where necessary, I included sheet music Examples in the text, the complete full scores are printed in the appendix. Due to its large extent, I analyzed only the choral parts of the oratorio *Apologia Sokratus*, in other vocal parts I paid attention only to their textual aspect.

### 5.1 Apologia Sokratus – Apology of Socrates

*Apologia Sokratus* is an oratorio for baritone and alto solo, mixed and children's choir and a large orchestra. The work was first performed on November 26, 1967 at the 10th Music Festival in Jihlava, Czechoslovakia. The second staging took place in the Dvořák Hall (Rudolfinum) in Prague during the Week of new works of Prague composers on March 15, 1968. This performance was recorded on long-playing record (Supraphon, 019 0558).<sup>28</sup> Thirty-six years later, on June 22, 2004, the oratorio was performed to introduce the 46th year of the International opera festival – Smetana's Litomyšl<sup>29</sup> in Litomyšl, Czech Republic, and that was in the presence of the then seventy-five-year-old composer.

*Apologia Sokratus* (1967) was Eben's first oratorio and also the only one composed in the period of socialism. Twenty-six years later, the composer got back to this genre with his work *Posvatná znamení/The Sacred Signs* (1993), which was followed by three more

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<sup>28</sup> *Apologia Sokratus* the information contained in the composition (Prague: Supraphon Edition, 1969).

<sup>29</sup> Smetana's Litomyšl is the second oldest still existing music festival in the Czech Republic after the Prague Spring Festival.

oratorios. Eben's later oratorios based on biblical or spiritual/religious texts had a chance to be performed only after the fall of the communist regime in 1989. Maybe it really was the Velvet Revolution that renewed Eben's interest in the oratorio as a genre.

Let us concentrate first on the text aspect of Eben's first oratorio: Eben used a part of Plato's work *Apology of Socrates*. Plato, a classical Greek philosopher and mathematician, was the most famous one of Socrates' pupils and followers. His teacher Sókrátés<sup>30</sup> was the first of the great Athenian philosophers. Socrates left no texts of his own, but his philosophy and personality were captured by the authors of the time such as Plato, Xenophon, Aristotle and Aristophanes. Plato's Dialogues are the most detailed source that we have about the life and teachings of Socrates. Plato's early dialogues focused on Socrates' debate on various topics, thus they are called Socratic dialogues. *Apology of Socrates* is one of them; it contains Socrates' defence against charges that he does not believe in the recognized gods and instead creates a new deity, which corrupts the youth. Another aspect of Plato's text, which caused Eben's interest in the Greek language, was the phonetic aspect of the language. The composer grew fond of Greek already in his childhood. "The sound of Greek has inspired me since secondary school. I do not know what to appreciate more – whether its sonance and tunefulness, or its majesty, perhaps unparalleled in any other language."<sup>31</sup>

Instead of translating the text into Czech, German or Latin, because of its sound qualities Eben kept the *Apology* in the original Greek version. This is how the composer himself recounted his fascination with the sound of the Greek language in general and specifically in the text of the *Apology*: "I am captivated by the phonetic aspect of this language alone. I do not remember any other text as easy to be set to music as the Greek *Apology of Socrates*. Let me give two Examples: the word "smrt" (death) sounds so subjective in Czech perhaps because of its voicelessness; it cannot be sung, though. The German word "Tod" is far more resonant, but how far it is from the mightiness of the Greek "thanatos"! Or another word, "peníze" (money) – "Geld" has the sound of mere currency. But for me, only the Greek word retained the sinister power of greed in its sound – "chremata". Not only that the amount of vowels virtually invites you to sing, but the individual words can even stimulate my musical imagination."<sup>32</sup>

As to the form, the oratorio is divided into three movements: About virtue, About evil and About death.

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<sup>30</sup> Further in the text, I use more often the form of the name without diacritics, i.e. Sokrates.

<sup>31</sup> EBEN, P. *Apologia Sokratus*, foreword, Prague: Supraphon Edition, 1969.

<sup>32</sup> VÍTOVÁ, E.: *Petr Eben*, Prague: Baronet, 2004, pp. 314.

### 5.1.1 O ctnosti, About vitrue, Περί αρετής

The main theme in the text of the first movement is virtue, specifically represented by Socrates and generally by humanity as a whole. Let us notice the textual component of the work and how it is divided into individual vocal parts – see the following table. The baritone solo here represents Socrates, who feels love, mercy and respect for the Athenians. However, his thoughts are partly entrusted to the mixed and children's choirs. The male choir represents the Athenians, who, as opposed to women, had all human rights at that time. They were tough, hard and inside they were only interested in money (chrématon – χρημάτων) and non-spiritual things. A great contrast in the text appears in the children's choir, which represents purity, justice, goodness and human virtue. The female choir, which enters in the last bars of this movement, functions both as a children's choir and also appears as a part of the mixed choir.

#### Segmentation of the text in the individual voices

<i>Mixed choir</i>	bars n. 39-47 and 50-58	“Apologia Socrates”	„Ἀπολογία Σωκράτους”
<i>Baritone</i>	bars n. 105-115	“Men of Athens, I honor and love you,”	(29δ) „ ἔγώ ὑμᾶς, ὧ ἄνδρες Ἀθηναῖοι, ἀσπάζομαι μὲν καὶ φιλῶ,”
<i>Baritone</i>	bars n. 116-136	“but I shall obey God rather than you, and while I have life and strength I shall never-cease from the practice and teaching of philosophy, exhorting anyone whom I meet after my manner, and convincing him, saying”	“ πείσομαι δὲ μᾶλλον τῷ θεῷ ἢ ὑμῖν, καὶ ἕωςπερ ἂν ἐμπνέω καὶ οἶός τε ᾧ, οὐ μὴ παύσωμαι φιλοσοφῶν καὶ ὑμῖν παρακελευόμενός τε καὶ ἐνδεικνύμενός ὄτῳ ἂν αἰ ἐντυγχάνω ὑμῶν, λέγων οἷάπερ εἶωθα, ὅτι“
<i>Male coir</i> <i>Children choir</i> <i>Male coir</i>	bars n. 136-157 bars n. 160-198 bars n. 164-178 bars n. 207-215 bars n. 224-235	“O my friend, why do you, who are a citizen of the great and mighty and wise city of Athens, care so much about laying up the greatest amount of money and honor and reputation,”	„ὦ ἄριστε ἀνδρῶν, Ἀθηναῖος ὢν, πόλεως τῆς μεγίστης καὶ εὐδοκιμωτάτης εἰς σοφίαν καὶ ἰσχύν, χρημάτων μὲν οὐκ αἰσχύνῃ ἐπιμελούμενός ὅπως σοι ἔσται ὡς πλεῖστα“
<i>Children choir</i> <i>Children choir</i> <i>Women choir</i> <i>Children choir</i>	bars n. 179-198 bars n. 211-215 bars n. 215-222 bars n. 223-235	”and so little about wisdom and truth and the soul, which you never regard or heed at all?”	(29ε) „φρονήσεως δὲ καὶ ἀληθείας καὶ τῆς ψυχῆς ὅπως ὡς βελτίστη ἔσται οὐκ ἐπιμελήσῃ οὐδὲ φροντίζεις;“
<i>Mixed choir</i>	bars n. 236-268	“...virtue is not given by money, but that from virtue come money and every other good of man, public as well as private.”	(30β) „...οὐκ ἐκ χρημάτων ἀρετὴ γίγνεται, ἀλλ’ ἐξ ἀρετῆς χρήματα καὶ τὰ ἄλλα ἀγαθὰ τοῖς ἀνθρώποις ἅπαντα.“



The composition begins with an instrumental introduction, that is with a powerful chord, gradually layered from the tones of C, B, F, E, E<sup>b</sup>, A<sup>b</sup>, which marks the melodic and harmonic skeleton of the entire oratorio. Polyphonic way of work with brass instruments resembles an old chant, while the incipient tempo *Allegro moderato* in 6/8 time prepares the atmosphere of the composition and creates a feeling of ancientness, inevitability and urgency (Example No. 1).

Example No. 1

The musical score for Example No. 1 is for brass instruments in 6/8 time, marked *Allegro Moderato* with a tempo of 76. The score includes parts for Corni Fa (4 parts), Trombe (3 parts), Tromboni (2 parts), and 3 e Tuba. The music features a polyphonic texture with various dynamics including *f*, *mf*, and *ff*. The key signature has two sharps (F# and C#). The score shows a melodic line with slurs and accents, and dynamic markings such as *f*, *mf*, and *ff* with hairpins. There are also articulation marks like *v* (accents) and *1*, *2*, *3* (fingerings).

Just as the previously presented instrumental introduction, a large vocal ensemble of a mixed and children's choir is introduced in the polyphonic way of operation in bars 39–58 (Example No. 2). The author uses the text in the title of the work "Apologia Sokratus" in eight 3/4 held tones. The order of these eight tones – B, A<sup>#</sup>, D, E, G, G<sup>#</sup>, D<sup>#</sup>, A<sup>#</sup> – contains intervals M7, aug4, dim5, m7, p4, chromatic semitone, p5 and p4. The text component "Apologia Sokratus" repeats the same polyphonic process of voices for the next eight bars, according to the order of tones C, B, F, E<sup>b</sup>, A<sup>b</sup>, A, E, B, i.e. intervals of M7, aug4, m7, p4, chromatic semitone, p4 and p5. At this point, let us notice that the intervals, which inter alia become characteristic intervals of the whole oratorio, are p4 with its complementary interval p5 and a

major seventh inverted as a minor second. In the following Example No. 2 the order of the tones is presented, proceeding polyphonically in the first eight bars of the opening choir.

Example No. 2

In a slower pace of *Largo rubato* (bar 105) enters baritone solo turning in recitation to the Athenians with the text "Ego hymás, ó Andres Athénaioi aspazomai, men kai filó" („...έγώ ύμᾱς, ὁ ἄνδρες Ἀθηναῖοι, ἀσπάζομαι μὲν καὶ φιλοῶ,...“ – „...Men of Athens, I honour and love you...”). This text contains Socrates' appeal to the citizens of Athens during the trial and forms the last eleven bars of the first part. It is repeated twice and then three times in a shortened version. It points to a figure of speech called *epizeuxis*.<sup>33</sup> Stronger emphasis generated by repeating the phrase "Ego Hymás" and "ó Andres" is supported by the changes of time signature from 3/4 to 4/4 following the rhythm of speech (see Example No. 3). The tempo of the remaining baritone recitative changes to *Allegro moderato* while the meter counts in 2/2.

After completing the solo a short passage starts of male unison in bars 137–147 with the text "Ó ariste andrón athinaios ón poleós téσ megistes kai eudokimotates eis sofían kai ischyn" („ὦ ἄριστε ἀνδρῶν, Ἀθηναῖος ὢν, πόλεως τῆς μεγίστης καὶ εὐδοκιμωτάτης εἰς σοφίαν καὶ ἰσχύν,“ – „O my friend, why do you, who are a citizen of the great and mighty and

<sup>33</sup> *Epizeuxis* figure of speech means the repetition of words in immediate succession.

wise city of Athens“). It is supported by string instruments and in a way imitates previous theme of the baritone recitative, which is shown in bars 116–118 and 124–126.

In the following phrase, which begins at measure 150, the male unison grows into four parts with the text "ó ariste andrón". Inner male voices repeat the same motif (bars No. 150–157), which is further reflected also in the melody of the outer voices. The composer used this imitation procedure to emphasize the vast number of Athenian citizens (Example No. 4). We can see in the complete score, that the urgency of this call is supported by strengthening the male choir with the energetic sound of trombones.

### Example No. 3

105 *Largo Rubato* ♩ = 69 *mf*

Baritone solo  
E - go hy - más, e - go hy - más, ó an - dres,

Fag 1 *pesante* *mp* *p*

C fag *mp* *p*

C imb *f* *p*

Arpa *mf* *p*

Baritone solo 6 *f* *rit.* *rit.*  
ó an - dres a thé - na - ioi as - pa - dzo - mai, men Kai fi - ló.

Vle *pesante* *p* *pp*

Vcl *p* *pp*



in the original order and the two together form an ascending part A-B-E-F-B<sup>b</sup>-E<sup>b</sup>-F. The descending row is a series of descending thirds closed with a perfect fourth. In the foreword to the composition, Eben describes this theme as aggressive.<sup>34</sup> The use of ascending and descending tone row for this theme is understandable because the money either gives power, or lead to destruction. It is possible that these tonal procedures represent these ideas visually. The text of the first two phrases is one word – "chrématón" ("χρημάτων" – "money"), each of the three syllables working in one bar, which can emphasize the material power of money. The third phrase is extended to four bars with the text "kai doxes kai times" ("καί δόξεις καί τιμές" – "and glory and honour"), which represents the heroic code. Over the tone A held in the male voices we can hear the sound the of the children's choir, whose two-part melody moves in fourths and fifths and creates a completely different atmosphere. The theme of the accompanying harp, presented in octaves, occurs also in the piano melody. In each phrase can be found a so-called ascending-descending scale finished with the tone A, which is permanently held in this part by tuba on one hand and by male voices on the other. The text "men uk aischýnei epimelumenos, hopós soi estai hópos pleista" ("μὲν οὐκ αἰσχύνῃ ἐπιμελούμενος ὅπως σοι ἔσται ὡς πλεῖστα" – "laying up the greatest of amount of money and honour and reputation") corresponds to the contrasting theme of the male choir. Eben used the children's choir here as a symbol of naivety, purity and justice and lets them sing lyrics that glorify human virtues such as justice, wisdom and soul (Example No. 5).

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<sup>34</sup> Foreword to the complete score



Example No. 5 *continued*

The musical score consists of the following parts:

- Cor 1**: Trumpet 1, starting with a rest and then playing a melodic line with dynamics *p*, *mf*, *mf*, and *f*.
- Tuba**: Playing a low, sustained note with dynamic *p*.
- Trgl**: Triangle, playing a rhythmic pattern with dynamic *p*.
- Arpe**: Arpeggiated accompaniment, consisting of two staves with dynamic *mp*.
- Pfte**: Percussion, playing a rhythmic pattern with dynamic *p*.
- Choro di bamb**: Children's choir, with lyrics: "ho - pos soi es - tai es - tai hos plei - sta es - - - tai hos plei - sta". Dynamics include *mp*, *mf*, *cresc.*, and *f*.
- Choro T B**: Men's choir, with lyrics: "tai hos plei - sta kai do - - - xēs kai ti - mēs". Dynamics include *p*, *mf*, and *f*.
- B1**: Bass 1, starting at bar 179 with dynamic *sub p*.
- B2**: Bass 2, starting at bar 179 with dynamic *sub p*.

The following phrase occupies bars 179–198, where the themes appear simultaneously in the children's and men's choir. This phrase is divided into two similar sections (beats No. 179–188 and 189–198). In the first section the children's choir presents the name of the whole

movement "About virtue" with three important words "Fronéseos, de kai alétheiás kai téš psychés" ("φρονήσεως δὲ καὶ ἀληθείας καὶ τῆς ψυχῆς" – "and so little about wisdom and truth and the soul") while the contrasting theme of the male choir appears with the text "uk epimelei" ("οὐκ ἐπιμελεῖ" – "you never regard" Example No. 5). The two-bar melody of E-F-D-C<sup>#</sup>-E-F-B-A in the male choir occurs in ten other places, either in the same position, or a fourth lower. The following table shows individual two-bar sections, in which the above mentioned theme occurs.

<b>Solo baritone</b>	<b>Male choir</b>	<b>Tenor 1</b>	<b>Tenor 2</b>	<b>Bass 1</b>	<b>Bass 2</b>
bars n. 116-117 bars n. 124-125	bars n. 137-138	bars n. 193-194 bars n. 196-197 bars n. 207-208 bars n. 211-212	bars n. 193-194 bars n. 196-197 bars n. 207-208 bars n. 211-212	bars n. 181-182 bars n. 191-192	bars n. 181-182 bars n. 189-190

In this phrase (bars No. 179–188), the children's choir extends into polyphonic three-part harmony. Every voice is led separately and moves within the range of a fifth (1st and 2nd voice A–E, 3rd voice of E–B). 1st and 2nd voices are supported by the ostinato figure of the 3rd voice. The inner voice imitates the rhythmic passages of the upper or lower voice (Example No. 6). In the secondary theme in bars No. 189–198 the male voices appear in a three-part imitation, which is backed by string instruments.



Example No. 6

179 *sub.p* (*ma. marc. la melodia*)

Fro - né - se - os de kai a - lé - thei - ás kai - tés psy - chés, ho - pás hós bal -

Coro di bamb

*sub.p*

Fro - né - se - os de kai a - lé - thei - ás kai - tés psy - chés, ho - pás hós bel -

*sub.p*

Fro - né - se - os de kai a - lé - thei - ás kai tés psy - chés, ho - pás hós bel -

B 1

*sub.p* *mp poco marc.*

m uk e - pi - me - lei? m

Coro

B 2

*sub.p* *mp poco marc.*

ti - sté e - - - stai. Fro - né - se - os de kai a - lé - thei - ás

186 *mp* *p* *mp*

Coro di bamb

*mp* *p* *mp*

ti - sté, bel - ti - sté e - stai. Fro - né - se - os de kai a - lé - thei - ás

*mp* *p* *mp*

ti - sté e - stai. Fro - né - se - os de kai a - lé - thei - ás

B 1

u - de fron - ti - dzeis

Coro

B 2

*mp marc.*

Uk e - pi - me - lei from - - - ti - dzeis

Vcl

*Senza sord.*

*p marc.*

Cb

*p espress.* *mp*

Example No. 6 *continued*

193 *mf* *f*

Coro di bamb  
*mf* *f*  
 kai tés psy - chés, ho - oós hós bel - ti - sté e - - - stai.  
*mf* *f*  
 kai tés syu - chés, ho - pós hós bel ti sté, bel ti sté el stai.  
*mf* *f*  
 kai tés psy - chés, ho - pós hós bel - ti - sté e - - - stai.

T  
*mf marc.* *mf*  
 uk e - pi - me - lei. Uk e - pi - me - lei

Coro B 1  
*mf* *mf*  
 uk e - pi - me - lei. Uk e - pi - me - lei.

B 2  
*mf* *mf*  
 uk e - pi - me - lei. Uk e - pi - me - lei.

Vle  
*mf marc.*  
 Senza sord.

Vcl  
*mf*

Cb  
*mf*

The following phrase in bars No. 207–214 is divided in two four-bar sections, which contain the text "uk ek chrématón areté gignetai" ("οὐκ ἐκ χρημάτων ἀρετὴ γίγνεται" – "virtue is not given by money") interpreting the basic moral principles of human society. Here again Eben's compositional style shows significantly, which often works with repeated motifs. High male voices (T<sup>1</sup> and T<sup>2</sup>) are supported by the ostinato figure, which is presented in the low voices (B<sup>1</sup> and B<sup>2</sup>), and this is in the order of tones A, A<sup>b</sup>, G in B<sup>1</sup> (in values of quarter-quarter-half) and G<sup>b</sup>, D<sup>b</sup>, C in B<sup>2</sup> (in values of half-quarter-quarter, Example No. 7). This structure refers to heterophony that occurs in traditional Greek vocal polyphony and could also be an additional reference to Plato, who was the first to use the term "heterophony".

Example No. 7

207

Fl picc

Fl 12

Ob 12

Cor 1

Cl 12

Cl b

Fag 12

Coro di bamb

1

T

2

Coro

1

B

2

Uk ek chré - ma - tón a - re - té gi - - - gna - tai, uk ek chré

Uk ek chré - ma - tón a - re - té gi - gne - tai, uk ek chré

Uk ek chré - ma - tón a - re - té gi - gne - tai, uk ek chré

Uk ek chré - ma - tón a - re - té gi - - - gne - tai, uk ek chré

Detailed description: This is a page of a musical score for Example No. 7, starting at measure 207. The score is arranged in a standard orchestral format with woodwinds, strings, and vocal soloists and chorus. The woodwind section includes Piccolo Flute (Fl picc), Flute 1 and 2 (Fl 12), Oboe 1 and 2 (Ob 12), Cor Anglais 1 (Cor 1), Clarinet 1 and 2 (Cl 12), and Clarinet in B-flat (Cl b). The string section includes Bassoon 1 and 2 (Fag 12). The vocal section includes a Chorus of Bamberger (Coro di bamb) and four vocal soloists: Tenor 1 (T), Tenor 2 (2), Chorus (Coro), and Bass 1 (B) and Bass 2 (2). The lyrics are in Latin: 'Uk ek chré - ma - tón a - re - té gi - - - gna - tai, uk ek chré'. The score features various musical notations such as triplets, dynamics (mf, f), and articulation marks.

Example No. 7 *continued*

The musical score is arranged in systems. The first system includes Fl picc (flute piccolo), Fl 1 2 (flutes), Ob 1 2 (oboes), Cor i (cornets), Cl 1 2 (clarinets), Cl b (clarinet in bass), Fag 1 2 (bassoons), and Cfac (contrabassoon). The second system includes Trbc 1 (trumpet), Trbni 1 2 (trumpets in B-flat), and 3 e Tb (trombones). The third system includes Coro di bamb (chorus of boys), S A (soprano and alto), T1, 2 (tenors), and Coro 1 B 2 (chorus parts). The lyrics are in Greek and Latin: "chre - ma - - - ton - a - re - - - té", "Alt ex a - re - tés", "ma - tón a - re - té gi - gne - tai", and "ma - tón a - re - té gi - gne - tai".

The climax of the first movement is the final phrase in the bar No. 236 with the text "τάλλα αγαθά τοῖς ἀνθρώποις ἅπαντα" ("τὰ ἄλλα ἀγαθὰ τοῖς ἀνθρώποις ἅπαντα" – "every other good of man, public as well as private"), which reiterates the basic principles of human morality and corresponds with the whole title of the movement "About virtue". The composer entrusts it to a mixed choir, accompanied by brass instruments. The main melody is

harmonized by fourth chords with alto voices appearing in parallel major seconds and is characterized by a certain dissonance, which occurs also in trumpets and trombones (Example No. 8).

Example No. 8

The musical score for Example No. 8 is presented in two systems. The first system (measures 236-243) features a brass ensemble (Coro, Trbni, 3 e Tb) and vocal parts (S, A, T, B). The brass parts play a rhythmic pattern of eighth notes, with dynamics ranging from *mf* to *f*. The vocal parts sing the lyrics: "táll a - ga - thá tois an - thró - pois ha - pan - ta. ex." with dynamics including *f*, *mf*, and *pu f*. The second system (measures 244-247) continues the brass and vocal parts. The brass parts play a sustained chord, with dynamics including *mf* and *f*. The vocal parts sing the lyrics: "ex a - re - - - - tés" with dynamics including *f* and *ff*.

In the analysis of the conclusion of this movement we will try to find musical reminiscence in Eben's compositional style, which are taken from the Greek musical tradition and are typical for it. A classic example is in some places where "ison"<sup>35</sup> is used, which first appeared in the Byzantine liturgical music, and over the next centuries spread in Greek folk music. Ison was initially used in vocal music, and later appeared also in instrumental music. The following table shows where Eben used this unconventional element (Example No. 9).

Example No. 9

<b>Bar</b>	1-8	9-13	14-18	20-22	39-47	50-58	83-85	91-94	160-180
<b>Ison tone</b>	C	E	F#	Ab	B	C	F#	F	A
<b>Voice</b>	Tuba Trombone III.	Timpani Piano	Timpani Piano	Timpani Piano	Tuba Bass	Tuba Bass	Violas Cellos	Timpani	Tuba Male choir

<b>Bar</b>	160-180	202-204	206-208	215-216	236-239	264-268	269-272
<b>Ison tone</b>	A	Gb	C	Bb	B	B	B
<b>Voie</b>	Tuba Male choir	Basson II. Double bassoon Double bass	Piccolo Flute II.	Tuba Trombone III.	Bass	Choir	Piccolo Double bassoon Double bass

In terms of the overall harmonic plan it shows that in the first movement there are three basic principles of organization of musical material, which are bitonality (theme, which speaks about virtue), extended tonality (the theme presenting the word "chrématon") and dodecaphony (themes in other places). E.g. in bars No. 71–73 the harp part shows a sequence of chords: D-F-A-C<sup>#</sup> (D minor-major 7<sup>th</sup>), G<sup>b</sup>-B<sup>b</sup>-D-F (G<sup>b</sup> augmented 7<sup>th</sup>), which is resolved into Ab-C-E-G (Ab augmented 7<sup>th</sup>). Another place is bars No. 78–87, where in the brass instruments chords are moving in the B<sup>b</sup> minor key.

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<sup>35</sup> "Ison" is continuously sounding tone in the background of the singing, which first occurred in the Byzantine chant, and had mainly decorative and supporting character.

From the beginning, the main part of the movement shows bitonality when in bass parts pedal tones alternate as D-E and E<sup>b</sup>-E in bars No. 116–130. Gradually rising melody in the double bass in bars No. 137–150 leads to modulation D-G<sup>#</sup> and in bar No. 150 introduces the A minor. The composer often uses chromatic modulation in his compositions. A bold case of such modulation can be found at the climax in the transition from B<sup>b</sup> minor to the key of B Dorian in bar No. 236. Here, after twenty-one bars in B<sup>b</sup> minor Eben omits the expected outcome of the polytonal chord G-C-B<sup>b</sup>-Eb-A<sup>b</sup> (triads of Ab major, Eb major, C minor) in Bb and instead he moves half a tone higher in B Dorian key in bars No. 236–248 (Example No. 5). Besides the chromatic modulation from B<sup>b</sup> to B, the climax is more intensified by a higher range of the choir and instruments, and strengthened by a B pedal tone in the bass parts in bars No. 236–239. After an avoided cadence in G minor in bar 248 there is a reversion to B according to cadence II–I in bars No. 250–251.

Although fluctuating degrees of seconds and fifths create modal ambiguity, the final twenty-two of the movement are anchored in B minor significantly. It is characterized by the following: (1) B minor triad on the first time in bar No. 251; (2) theme that speaks about money repeatedly begins on B; (3) a crotchet B in the double bass in bars No. 251, 256 and 261; and (4) pedal tone B in the choir in bars No. 264–268. In bar No. 267 a short bitonality results in B, created by contrasting sequence of chords in the brass instruments. The movement finishes in an unusual way – chord C<sup>#</sup>-F<sup>#</sup>-B on the 2nd degree in bar No. 269 results in an open fifth B-F<sup>#</sup> in bars No. 270–272. As you can see, Eben avoids the traditional cadence V-I and uses the arrangement II–I, VII–I instead.

## 5.1.2 O zlu, About evil, Περί κακού

"The second movement is obsessed with visions of evil smashing through, which is harder to escape from than death."<sup>36</sup> Those are Eben's own words, describing the contents of the second movement. The constant rush (the prescribed tempo is *Molto agitato*) presents a very strong contrast to the previous and next movements, both text- and music-wise. The conflict between the Socratic moral values and common practice in society, i.e. the conflict between virtue and evil, is placed in the centre of the composition. From the musical means of expression, a primary role in this movement is played by rhythm. Other musical aspects, i.e. structure, theme and harmony, are a minority here compared to the rhythm. The following table shows the formal structure of the movement (big three-part song form with a return) and the way the composer assigned the text to the individual components of the vocal apparatus, i.e. to baritone solo and to the male, mixed and female choirs.

<b>Section A</b>	<i>Baritone</i>	bars n. 78-95 bars n. 103-117	„You think that I was convinced through deficiency of words I mean, that if I had thought fit to leave nothing undone, nothing unsaid, I might have gained an acquittal.”	(38δ) „...ἴσως με οἴεσθε, ὧ ἄνδρες Ἀθηναῖοι, ἀπορία λόγων ἐαλωκέναι τοιούτων οἷς ἂν ὑμᾶς ἔπεισα, εἰ ᾧμην δεῖν ἅπαντα ποιεῖν καὶ λέγειν ὥστε ἀποφυγεῖν τὴν δίκην.“ (38ε) „ἀλλ’ οὔτε τότε ᾧήθην δεῖν ἔνεκα τοῦ κινδύνου πρᾶξαι οὐδὲν ἀνελευθρον“
	<i>Male choir</i>	bars n. 97-102 bars n. 134-139 bars n. 126-133		
<b>Section B</b>	<i>Baritone</i>	bars n. 167-196	„I would rather die having spoken after my manner, than speak in your manner and live. For neither in war nor yet at law ought any man to use every way of escaping death.”	(38ε) „οὔτε γὰρ ἐν δίκῃ οὔτ’ ἐν πολέμῳ οὔτ’ ἐμὲ οὔτ’ ἄλλον οὐδένα δεῖ (39α) τοῦτο μηχανᾶσθαι, ὅπως ἀποφεύξεται πᾶν ποιῶν θάνατον.”
	<i>Mixed choir</i>	bars n. 202-239	„For often in battle there is no doubt that if a man will throw away his arms, and fall on his knees before his pursuers, he may escape death; and in other dangers there are other ways of escaping death.”	(39α) „καὶ γὰρ ἐν ταῖς μάχαις πολλάκις δῆλον γίγνεται ὅτι τό γε ἀποθανεῖν ἂν τις ἐκφύγοι καὶ ὄπλα ἀφείς καὶ ἐφ’ ἱκετείαν τραπόμενος τῶν διωκόντων· καὶ ἄλλαι μηχαναὶ πολλαί εἰσιν ἐν ἐκάστοις τοῖς κινδύνοις ὥστε διαφεύγειν θάνατον“
	<i>Male choir</i> <i>Women choir</i> <i>Mixed choir</i>	bars n. 254-265 bars n. 266-280 bars n. 281-388	„The difficulty, my friends, is not in avoiding death, but in avoiding unrighteousness; for that runs faster than death.”	(39α) „οὐ τοῦτ’ ἦ χαλεπὸν, ὧ ἄνδρες, θάνατον ἐκφυγεῖν, ἀλλὰ πολὺ χαλεπότερον πονηρίαν· (39β) θᾶττον γὰρ θανάτου θεῖ.”

<sup>36</sup> EBEN, P. *Apologia Sokratus*, foreword.



<b>Section A´</b>	<i>Baritone Mixed choir</i>	bars n. 400-432 bars n. 433-470	„I am old and move slowly, and the slower runner has overtaken me, and my accusers are keen and quick, and the faster runner, who is unrighteous, has overtaken them.”	(39β) “καὶ νῦν ἐγὼ μὲν ἄτε βραδύς ὢν καὶ πρεσβύτης ὑπὸ τοῦ βραδυτέρου ἐάλων, οἱ δ’ ἐμοὶ κατήγοροι ἄτε δεινοὶ καὶ ὀξύεις ὄντες ὑπὸ τοῦ θάττονος, τῆς κακίας.”
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The movement is thus divided into three sections – A, B, A'. In each section, Eben creates an analogous structure: the instrumental introduction with the presentation of musical themes, followed by the baritone solo and a choral response. The musical substance of Section A returns at the end of the movement in Section A'. However, this is not true in case of the text. The following table shows the various themes according to the above mentioned sections A, B, A'.

<b>Section A</b> mm. 1 – 154 <i>theme of evil</i>	<b>Section B</b> mm. 155 – 391 <i>theme of destiny theme of integrity</i>	<b>Section A´</b> mm. 392 – 470 <i>theme of evil</i>
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In Sections A (bars mm. 1–154) and A' (bars mm. 392–470), the same text is repeated several times (see table below). Middle Section B (bars mm. 155–391) contains the largest part of text. In all three parts an important role is played by baritone solo which is always followed by repetition of the same text in the choir. The following table lists all the vocal parts in all sections of Movement II, i.e. baritone solo and choir, and their length, according to the below listed bars. The frequent alternation of the solo and the choir and the uneven number of subdivisions in each section contribute to the variability of this movement.

Solo – Choir	Solo	Choir	Choir	Solo	Choir
78–133 104–139	167–196	202–239	254–388	400–432	433–470
mm. 61	mm. 29	mm. 37	mm. 134	mm. 32	mm. 37
<b>Section A</b>	<b>Section B</b>		<b>Section A´</b>		

Let us proceed now from the analysis of individual sections to musical arrangement. Movement II starts right with the main theme, which could be called *the theme of evil*. Its

internal suspense is supported by the instrumentation (it is presented by four French horns, trombones and a tuba as early as in bars mm. 5–10). To foreshadow the atmosphere of the whole movement, the composer uses the intervals of sevenths and seconds from the very beginning. Rhythmic properties of this theme, i.e. accents and syncopation, contribute to its aggressive and arrogant character (Example No. 10). The same case is repeated in bars mm. 13–18 (French horns), 19–21 (trombones), 139–144 (French horns, trombones and tuba) and 445–448 (French horns, trombones and tuba). (See the full score.)

Example No. 10

The musical score for Example No. 10 is written in 6/8 time and consists of two systems of staves. The first system covers measures 5 to 7, and the second system covers measures 8 to 10. The instrumentation includes French horns (Corni fa), trombones (Tromboni), a trumpet (Trombe Do), and a tuba (3 e Tuba). The score is marked with *ff marc.* and *1. con tutta la forza* in the first system, and *3. con tutta la forza* in the second system. The French horns and tuba play a rhythmic pattern of eighth notes, while the trombones and trumpet play a more melodic line. The tuba part is marked *con sord. ad lib* and *f*.

After forty-five bars of orchestral introduction in Section A a motif follows consisting of notes E, D<sup>#</sup>, E, G, F, G<sup>#</sup>, E<sup>b</sup>. At first glance, it is striking that the individual notes of the theme are assigned to various wind instruments, starting with the tuba, oboe I, French horn III, bassoon, clarinet, French horn I, flute I and trombone I.

The image shows a musical score for measures 53 to 56. The instruments listed are Flute 1 & 2 (Fl 1 2), Oboe 1 & 2 (Ob 1 2), Clarinet 1 & 2 (Cl 1 2), Bassoon 1 & 2 (Fag 1 2), Cor 1 & 2 (Cor 1 2), Cor 3 & 4 (Cor 3 4), Trombone (Trbe), and 3 Euphoniums/Tubas (3 e tb). The motif consists of the notes E, D<sup>#</sup>, E, G, F, G<sup>#</sup>, E<sup>b</sup>. The notes are distributed as follows: E (measure 53) is played by 3 e tb (mf), Ob 1 2 (mf), Cl 1 2 (mf), and Fl 1 2 (mf). D<sup>#</sup> (measure 54) is played by Ob 1 2 (mf), Cl 1 2 (mf), and Cor 3 4 (mf). E (measure 55) is played by Cl 1 2 (mf), Fag 1 2 (mf), Cor 1 2 (mf), and Trbe (mf). G (measure 56) is played by Cl 1 2 (mf), Fag 1 2 (mf), Cor 1 2 (mf), and Trbe (mf). The notes F, G<sup>#</sup>, and E<sup>b</sup> are not explicitly shown in the provided score snippet but would follow the same distribution pattern.

In contrast to this theme, in which each note was played by another instrument, in bars mm. 83–85 a short motif appears in parallel fourths, entrusted to the xylophone, metalophone and a piano. The sequence of parallel fourths is very typical for the composer. This phrase ends with tone C and prepares the onset of the baritone solo.

The image shows a musical score for measures 83 to 85. The instruments are Xylophone (Xil), Metalophone (Cimb), and Piano (Pfte). The motif consists of parallel fourths: E, D<sup>#</sup>, E, G, F, G<sup>#</sup>, E<sup>b</sup>. The notes are distributed as follows: E (measure 83) is played by Xil (f), Cimb (f), and Pfte (mf). D<sup>#</sup> (measure 84) is played by Xil (f), Cimb (f), and Pfte (mf). E (measure 85) is played by Xil (f), Cimb (f), and Pfte (mf). The notes G, F, G<sup>#</sup>, and E<sup>b</sup> are not explicitly shown in the provided score snippet but would follow the same distribution pattern.

A sequence of parallel fourths appears also in the following bars mm. 99–109 of the same section in violas, cellos and double basses.

The image shows a musical score for three parts: Viola (Vle), Violoncello (Vcl), and Contrabbasso (Cb). The score is divided into two systems. The first system covers measures 99 to 104, and the second system covers measures 105 to 109. The key signature has one flat (B-flat), and the time signature is 6/8. The tempo and dynamics markings are *mp* *spicc.*, *(sempre spicc.)*, and *sim.*. The instruction *Senza sord.* is present at the beginning of each part. The Viola and Violoncello parts play parallel fourths, while the Contrabbasso part plays a rhythmic accompaniment of eighth notes.

As indicated in previous cases of Section A, Eben often uses parallel fourths in his compositions, which corresponds to the sequence of parallel fourths in bars mm. 315–316 of Section B, this time produced by brass instruments.

The image shows a musical score for measures 315 and 316. The parts include Flute Piccolo (Fl Picc), Flute 1 and 2 (Fl 1 2), Oboe 1 and 2 (Ob 1 2), Clarinet 1 and 2 (Cl 1 2), Clarinet Bass (Cl b), Bassoon 1 and 2 (Fag 1 2), Contrabassoon (Cfag), and Piano. The key signature has one flat (B-flat), and the time signature is 6/8. The score shows parallel fourths in the brass instruments (Flute Piccolo, Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Clarinet Bass, Bassoon 1 and 2, and Contrabassoon) and the Piano. The instruction *Cfag cambia in fag 3* is present in the Contrabassoon part.

The sequence of parallel fourths also appears in other instruments or choir voices in the course of the last bars, i.e. in mm. 433–437 (in strings and harp), in bars mm. 439–444 (in string instruments, harp and choir voices), then in bars mm. 450–451 (in oboes I and II, clarinets I and II and choir voices) and in bars mm. 459–470 in soprano voices, which emphasize the text "tés kakiás" (see the full score).

In addition to *the theme of evil* in Movement II, *the Socrates theme* appears which is entrusted to the baritone solo from bar n. 78. The baritone solo in Section A (bars mm. 85–140, *Socrates theme*) utters Socrates' appeal to the people who accused him. He explains that his behaviour is not the result of a verbal deficit, but it means that refuses to negotiate and talk with his suitors humbly to force them to acquittal: "Isós oiesthe ó andres aporiá legón healokenai toiuton, hois an hymas epeisa ei ómén dein hapanta poiein kai legein hóst apofygein ten dýkén, All úte tot oéthen dein heneka tu kindynu praxai uden aneuletheron." – "You think that I was convinced through deficiency of words, I mean, that if I had thought fit to leave nothing undone, nothing unsaid, I might have gained an acquittal." The baritone part is placed in the middle and high voice register, moreover in a relatively small scale of A<sup>b</sup> (A flat in the small octave) below middle C to F above (one-line F). I think the composer wanted the musical means to illustrate Socrates' decision to talk only little. Three baritone phrases in this section interspersed with choral parts.

The melody of the solo voice is strongly chromatinized, which can be documented e.g. by the closing of the first phrase of the baritone solo in bars mm. 97–103.

Barit solo

97 *poco f*

ei ómén dein ha pan - ta poi ein \_\_\_ kai legein \_\_\_ hóst a - pofygein ten dýkén \_\_\_

The end of the second solo phrase deserves a special attention, which, unlike the previous example only features intervals of perfect fourth and minor second on the text "ei ómén dein hapanta" – "I had thought fit to leave nothing undone" (see the full score bars mm. 115–117).

Three choir entries are motif-wise based on the closing of the first baritone solo. Internal suspense is the characteristic expression of choral parts arranging the text "poiein kai legein, hóst apofygein tén dýkén" – "if I had thought fit to leave nothing undone, nothing unsaid, I might have gained an acquittal". The composer thinks the choir as representatives of people standing against Socrates. By the gradual increase in the number of voices in the choir Eben shows how a group of suitors grows: for example, in the first response (bars mm. 104–

109) only a four-part male choir answers; in the second response (bars mm. 125–132), a two-part male choir answers accompanied by the female choir in the form of triad chords in the first inversion. In response, in bars mm. 141–149, again the four-part male choir answers while the female voices add accented chords to the ominous rhythm (Example No. 11).

Example No. 11

The musical score for Example No. 11 is presented in four systems, each with three staves: Soprano (S), Alto (A), and Bass (B). The first system (bars 104-112) features a four-part male choir (T, Coro T, B) with lyrics: "poiein, kai le-gein, hóst a-po-fy-gein ten dý-kén, hóst a-po-fy-gein ten dý-kén." The tempo is marked *poco f*. The second system (bars 125-132) features a two-part male choir (S, Coro T) and a female choir (A, B) with lyrics: "dein ha-pan-ta, dein ha-pan-ta, dein ha-pan-ta, dein ha-pan-ta, poi ein - kai le-gein, hóst a-po-fy-gein ten dý-kén." The tempo is marked *mf marc.* and *f marc.*. The third system (bars 129-136) features a four-part male choir (S, Coro T, B) with lyrics: "dein ha-pan-ta, dein ha-pan-ta, dein ha-pan-ta, ha-pan-ta, poi ein - kai le-gein, hóst a-po-fy-gein ten dý-kén." The tempo is marked *mf marc.*. The fourth system (bars 141-149) features a four-part male choir (S, Coro T, B) with lyrics: "Kai le-gein ten dý-kén, hóst a-po-fy-gein ten dý-kén, poiein kai le-gein, hóst a-po-fy-gein ten dý-kén, hóst a-po-fy-gein ten dý-kén." The tempo is marked *f* and *ff*.

In Section B a new theme appears which can be named *the theme of integrity*. The main role is played here by the baritone solo (bars mm. 167–197). It arranges the text "Ute gar en dike ut en polemo ute eme ut allon udena dei túto médranásthai, hopós apofeuxetai thanaton." – "I would rather die having spoken after my manner, than speak in your manner and live. For neither in destiny nor yet at law ought any man to use every way of escaping death." In the construction of the composition it acts as a secondary theme. Its two phrases consist of sixteen, resp. fifteen bars. The following example shows the last part of the baritone solo in which *the theme of integrity* is presented.

190

Cl b *p*

Timp *pp*

Cimb *mp* *mf* Solo

Pfte *pp*

Barit solo *mf*  
 ho - pós a - - po - - gliss feu - xe - tai  
*gliss pizz. arco gliss*

Vle *mp* *mp* *p* arco

Cb

Continued

195

Ob 1 2  
Cl b  
Fag 1 2  
Cfag  
Cor 1 2  
Cor 3  
Timp  
Pfte  
Barit solo  
Vle  
Vcl  
Cb

tha - na - ton, a - po - feu - - - xe - tai tha -

*mf*  
*poco f*  
*mp*  
*mf*  
*mp*  
*mp*  
*mf*  
*p*  
*mf*  
*poco f*  
*f*  
*ff*  
*mf*  
*f*  
*mf*

*arco*  
*pizz.*  
*arco*





entry of the destiny ostinato in bar n. 340. The following example shows *the theme of integrity*.

322

S  
A  
Choro  
T  
B

Al - al ne u tut e cha - le - pon.

S  
A  
Choro  
T  
B

o an - dres, tha - na - ton ek - fy - gein

S  
A  
Choro  
T  
B

al - la po - ly cha - le - po - te - ron po - ne -

S  
A  
Choro  
T  
B

ri - an That - ton gar tha - na - - - tú thei.

Intervals specific for *the theme of integrity* – a minor sixth and a major third, perfect fifth – are replaced by a perfect fifth and a diminished fourth as Eben softens the characteristics of virtues by unification of intervals. This fact illustrates how the crowd twists Socrates' ideas, all of which is expressed by the constant reference to the descending perfect fifth (C–F), which now prevails. When in the bar n. 358 the choir leaves *the theme of integrity* aside, it

seems to be deformed and until bar n. 377 it is entrusted only to wind instruments and then it disappears.

Most original means of expression of Movement II, as I mentioned above, is rhythm. Rhythmic aspect plays a crucial role in each theme, helping thus to create a contrast of unity and contrast within the movement. Three-beat metre in 6/8 and 9/8 time and tempo marking *Molto agitato* point to the aggressive nature of evil and its urgency. Eben uses the 3/4 beat only twice, namely for the rhythmic transformation of *the theme of evil* (bar 33, bar 67). For *the theme of evil* on the one hand and *the theme of integrity* on the other, a different rhythmic structure is used. In addition, the individual themes undergo different rhythmic variations in the course of the movement.

The rhythmic foundation of the movement is groups of fast triplets. Of these, the composer creates various other rhythmic patterns that usually occur when one of the three notes is replaced by a pause.

Interesting is the use of polyrhythmics in bars mm. 200–239, which sets the following text to music: " Kai gar en tais machais pollakis délon gignetai hoti tag apothanein an tis ekfigoi kai hopla afeis kai ef hiketeian trapomenos tón diókontón, kai all ai mechanai pollai eisin en hekastois tois kindýnois hóste diafeugein thanaton.“ – “For often in battle there is no doubt that if a man will throw away his arms, and fall on his knees before his pursuers, he may escape death; and in other dangers there are other ways of escaping death.“ In this episode, Eben used the 6/8 time; while in the lower voice three regular eighth values corresponding with time signature fall to one beat, the higher voice carries out four eighths (a quadruplet) within one beat. There is therefore a polyrhythmical encounter of three and four tones within the same beat.

### Example No. 12

The musical score for Example No. 12 consists of two staves, labeled 1 and 2, in 6/8 time. Both staves begin with a piano (*p*) dynamic marking. Staff 1 (top) contains a quadruplet of eighth notes, with a bracket and the number '4' above it indicating four notes per beat. Staff 2 (bottom) contains a triplet of eighth notes, with a bracket and the number '3' above it indicating three notes per beat. The score spans five measures, with the first measure starting at bar 208. The notation includes various accidentals (sharps and naturals) and rests.

In contrast with the first one, in the second movement the choir plays a major role: not only it comments on the story, but it also intervenes actively. The composer entrusts large sections of text to the choir. On the other hand, compared to the previous movement, where the choir brings out a new thematic material, here in the second movement the choir develops material that has been previously introduced in the orchestra and solo baritone. The choral texture is diverse, but dominated by a homorhythmical approach with elements of imitation. While in Section A the choir largely responds to the baritone with short repetitive phrases, in Section B it works more independently.

In bars mm. 202–239 of Section B the choir depicts a crowd condemning Socrates and answering to him ironically. Eben set this scene to music in terms of working with text in a very unusual way in which each syllable of the text is assigned to a different choral voice.<sup>37</sup> "Kai gar en tais machais pollakis délon gignetai hoti tag apothanein an tis ekfigoi kai hopla afeis kai ef hiketeian trapomenos tón diókontón...." – "For often in battle there is no doubt that if a man will throw away his arms and fall on his knees before his pursuers....". The choral scene is supported only by a lighter orchestral accompaniment.

The fact that Eben uses the choir as a means of expressing a particular symbol can be demonstrated in response bars mm. 315–339 of Section B. Monophonic choir, musically based on the theme of integrity, teaches this text: "Utút é chalepon, o andre thanaton efygein, Alla poly chalepoteron ponérián, thatton gar thanatú thei" – "The difficulty, my friends, is not in avoiding death, but in avoiding unrighteousness, for that runs faster than death." It is clear that the composer chose to use the unison in order to reach the most compelling clarity of the text. This episode is the climax of the content of the whole movement; it contains a moral lesson communicated by a monophonic choir chosen to be the most convincing and the most comprehensible interpreter of this crucial idea.

Although the movement is titled "About evil" and evil is its driving force, in fact, this movement is all about harmony and strength of soul. This argument is supported by three entries of baritone, which represent the intellectual and musical centre of the whole movement. The conclusion of the Movement II thus opens the door to the movement "About death", which – despite death – returns to the qualities of virtue and justice. Many honest people in the history of mankind managed to exceed death, confirming Socrates' argument that death is not to be feared.

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<sup>37</sup> For this method of working with text, the English musical terminology uses the term pointillism, known from the field of arts. In the field of music it corresponds with the instrumental scores by A. Webern, in which a kind of quasi melody is divided into individual tones and placed in different octave positions, or the individual notes are assigned to different instruments.

### 5.1.3 O smrti, About death, Περί θανάτου

The third movement determines two diametrically different possible answers to the introductory question about the nature of death. On the one hand, there is a soberly factual hypothesis that understands death as sleep and allows all the previous existence of a human individual to dissolve into nothingness of non-being; on the other hand, there is an optimistically joyful hypothesis about preservation the essence of life after physical death of a human. The finale of the composition approves of this second option and presents it in a simple alleluia in the interpretation of a children's choir and in choral interpolations emphasizes the superiority of good over competing concepts of life and death: "For a good man there is no evil, whether alive or after death."<sup>38</sup> From the ideological point of view, Eben summarizes his basic philosophical position here, namely, that the principle of good in its value goes beyond the principles of life and death.

As with the previous two movements, I first mention the division of the text in different voices.

<b>Children voices (bars n. 31–44) (bars n. 55–59)</b>	„...those of us who think that death is an evil are in error.”	„...οὐκ ἔσθ' ὅπως ἡμεῖς ὀρθῶς ὑπολαμβάνομεν, (40γ) ὅσοι οἰόμεθα κακὸν εἶναι τὸ τεθνάναι.“
<b>Children choir (bars n. 45–51) (bars n. 61–62)</b>	“Death is a good, for one of two things.”	(40γ)“ ...δυοῖν γὰρ θάτερόν ἐστιν τὸ τεθνάναι.“
<b>Mixed choir (bars n. 46–51) (bars n. 62–112)</b>	“either death is a state of nothingness and utter unconsciousness, or, as men say, there is a change and migration of the soul from this world to another.”	(40γ) „...ἢ γὰρ οἷον μηδὲν εἶναι μηδὲ αἴσθησιν μηδεμίαν μηδενὸς ἔχειν τὸν τεθνεῶτα, ἢ κατὰ τὰ λεγόμενα μεταβολή τις τυγχάνει οὐσα καὶ μετοίκησις τῆ ψυχῆ τοῦ τόπου τοῦ ἐνθένδε εἰς ἄλλον τόπον.“
<b>Alto solo (bars n. 112–136)</b>	„Now if you suppose that there is no consciousness, but a sleep like the sleep of him who is undisturbed even by the sight of dreams, death will be an unspeakable gain...” “Now, if death is like this, I say that to die is gain; for eternity is then only a single night.”	„...καὶ εἴτε δὴ μηδεμία αἴσθησις ἐστὶν ἀλλ' (40δ) οἷον ὕπνος ἐπειδὴν τις καθεύδων μηδ' ὄναρ μηδὲν ὀρθῶ, θαυμάσιον κέρδος ἂν εἴη ὁ θάνατος (40ε) „...καὶ γὰρ οὐδὲν πλείων ὁ πᾶς χρόνος φαίνεται οὕτω δὴ εἶναι ἢ μία νύξ.“ (40δ) „θαυμάσιον κέρδος ἂν εἴη ὁ θάνατος“
<b>Mixed choir (bars n. 139–160)</b>	„But if death is the journey to another place, and there, as men say, all the dead are, what good, O my friends and judges, can be greater than this?”	(40ε) „...εἰ δ' αὖ οἷον ἀποδημησαί ἐστιν ὁ θάνατος ἐνθένδε εἰς ἄλλον τόπον, καὶ ἀληθῆ ἐστιν τὰ λεγόμενα, ὡς ἄρα ἐκεῖ εἰσι πάντες οἱ τεθνεῶτες, τί μείζον ἀγαθὸν τούτου εἴη ἂν, ὃ ἄνδρες δικασταί;

<sup>38</sup> Petr Eben, *Apologia Sokratus*, foreword.

<b>A + Basses and Baritone (bars n. 165–188)</b>	“What would not a man give if he might converse with Orpheus and Musaeus and Hesiod and Homer?”	(41α) „...ἢ αὖ Ὀρφεῖ συγγενέσθαι καὶ Μουσαίῳ καὶ Ἡσιόδῳ καὶ Ὀμήρῳ ἐπὶ πόσῳ ἂν τις δέξαιτ' ἂν ὑμῶν;
<b>S + T (bars n. 188–197)</b>	“What would not a man give, O judges, to be able to examine the leader of the great Trojan expedition; or Odysseus or Sisyphus, or numberless others, men and women too!”	(41β) „...ἐπὶ πόσῳ δ' ἂν τις, ὧ ἄνδρες δικασταί, δέξαιτο ἐξετάσαι τὸν ἐπὶ Τροίαν ἀγαγόντα (41γ) τὴν πολλὴν στρατιάν ἢ Ὀδυσσεά ἢ Σίσυφον ἢ ἄλλους μυρίους ἂν τις εἴποι καὶ ἄνδρας καὶ γυναῖκας, οἷς ἐκεῖ διαλέγεσθαι καὶ συνεῖναι καὶ ἐξετάζειν ἀμήχανον ἂν εἴη εὐδαιμονίας;
<b>Women choir (bars n. 198–210)</b>	“For besides, being happier in that world than this, they will be immortal, if what is said is true.”	τά τε γὰρ ἄλλα εὐδαιμονέστεροί εἰσιν οἱ ἐκεῖ τῶν ἐνθάδε, καὶ ἤδη τὸν λοιπὸν χρόνον ἀθάνατοί εἰσιν
<b>Mixed choir (bars n. 210–215)</b>	„That no evil can happen to a good man, either in life or after death.”	(41δ) „Οὐκ ἔστιν ἀνδρὶ ἀγαθῷ κακὸν οὐδὲν οὔτε ζῶντι οὔτε τελευτήσαντι.“
<b>Baritone solo (bars n. 218–232)</b>	„The hour of departure has arrived, and we go our ways—I to die, and you to live. Which is better God only knows.”	(42α) „...ὅπότεροι δὲ ἡμῶν ἔρχονται ἐπὶ ἄμεινον πρᾶγμα, ἄδηλον παντὶ πλὴν ἢ τῷ θεῷ.“
<b>(bars n. 249–362)</b>	(Epilogue) Alleluia!	(Επίλογος) Αλληλούγια!
<b>Mixed choir / Children choir</b>	„That no evil can happen to a good man, either in life or after death.” Alleluia!	(41δ) „Οὐκ ἔστιν ἀνδρὶ ἀγαθῷ κακὸν οὐδὲν οὔτε ζῶντι οὔτε τελευτήσαντι.“ Αλληλούγια!
<b>Children choir</b>	Alleluia!	Αλληλούγια!

The main theme of the third movement is death, both the impending death of Socrates, and death as the end of life common to each human being and ultimately to humanity as a whole. Eben created the scheme of the movement on the basis of three different elements of voice – children's voices (solo and choral), alto and baritone solo and mixed choir. The following table shows the scheme of the vocal parts.

<i>Children/Mixed choirs</i>	<i>Mixed choir</i>	<i>Alto</i>	<i>Mixed choir</i>	<i>Alto/Mixed choir</i>	<i>Baritone</i>	<i>Epilogue Mixed/Children choirs</i>
takty č. 31-62	69-112	112-136	139-160	165-215	218-232	249-362
takt č. 32	44	25	22	51	15	114

The table reveals a balanced symmetrical structure based on the distribution of individual parts to different voice cast. Eben basically alternates sections for choir and two solo voices and creates a structure (ABABABA). Note that the two solo sections are significantly shorter than the choral sections that surround them, and also that the second occurrence of the alto is carried out simultaneously with the choir. It is necessary to mention about the "choir" sections that the outer two use both children's and mixed choir, while the

middle sections are for mixed voices only. In the final choral section, i.e. the epilogue (bars n. 249–362), children's, mixed and male choirs appear either separately or together. The following table is a diagram of choral voices, as they are introduced in the last choral section, i.e. epilogue.

<b>A</b>	<b>B</b>	<b>A</b>	<b>B</b>	<b>A</b>	<b>B</b>	<b>A</b>	<b>B</b>	<b>A</b>	<b>B</b>	<b>A</b>
<b>3+3</b>	9	<b>3</b>	8	<b>3+3</b>	16	<b>3</b>	25	<b>3+4</b>	20	<b>8</b>
<i>Alleluia</i>		<i>Alleluia</i>		<i>Alleluia</i>		<i>Alleluia</i>		<i>Alleluia</i>		<i>Alleluia</i>
249-254	255-263	264-268	269-276	276-281	282-297	298-300	301-325	326-332	333-352	356-362
<b>Children choir</b>	Mixed choir	<b>Children choir</b>	Mixed choir	<b>Children Male choirs</b>	Mixed choir	<b>Children choir</b>	Mixed choir	<b>Children Mixed choirs</b>	Mixed choir	<b>Children choir</b>

The part indicated in the previous table as A represents children's choir *unison* on the word Alleluia.

The third movement begins with an instrumental introduction, in which the theme is presented, which can be termed as *the theme of meditation*. The choir starts with the musical setting of the text " hosoi oiometha kakon esti to tethnanai" – „...those of us who think that death is an evil are in error." The main part of the movement (bars n. 63–217) can be divided into three major sections: A1, A2 and B. Together, these sections represent Socrates' basic argument about the nature of death, realized according to the following scheme.

<b>Section A1</b>	<b>Section A2</b>	<b>Section B</b>
Bars n. 63–136	Bars n. 137–187	Bars n. 188–215
a1	b1	a2
		b2
Bar 63	Bar 112	Bar 137
		Bar 165

Both sections A have the same metre and tempo, and share a considerable amount of thematic material, which is divided into two subsections. Section A1 includes choir and solo alto, indicated in the table as a1 (choirs) and b1 (alto solo). Section A2 is not a literal repetition of section A1, but its variation. In this case, subsection b2 is a dialogue between alto and male choir. In contrast, Section B introduces an entirely new musical material, using the text "What would not a man give, O judges, to be able to examine..." (in the form of questions) presented subsection b2 of Section A2 "What would not a man give if he might converse with Orpheus ...".

At the beginning of the movement the theme of meditation can be heard repeated four times, in which Socrates meditates on death. This theme is comprised of twelve tones of the chromatic scale, and is thus a twelve-tone row, used for the very first time in the entire oratorio at this point. Is it possible to believe that Eben's decision to use a twelve-tone row is a reference to the twelve Olympian Greek gods, immortal deities,<sup>39</sup> and at the same time points to one of the reasons for Socrates' death penalty, i.e. that he recognizes other gods than those approved by the State.

The following table shows the passages – variations of the row in individual instrumental parts, based on *the theme of meditation*.

No.	Bars	Tones series	Instruments
1.	1–9	G,C <sup>#</sup> ,D,E <sup>b</sup> ,G <sup>b</sup> ,F,E,B,C,A,B <sup>b</sup> ,A <sup>b</sup>	Viola
2.	17–26	G,D <sup>b</sup> ,C,B,G <sup>#</sup> ,A,B <sup>b</sup> ,Eb,D,F,E,F <sup>#</sup>	English horn
3.	25–31	G,C <sup>#</sup> ,D,E <sup>b</sup> ,G <sup>b</sup> ,F,E,G, F <sup>#</sup> ,A,A <sup>b</sup> ,B <sup>b</sup> ,A	Viola
4.	52–59	A <sup>b</sup> ,D,E <sup>b</sup> ,E,G,G <sup>b</sup> ,F,C,D <sup>b</sup> ,B <sup>b</sup> ,C <sup>b</sup> ,B <sup>b</sup>	Trombone I. Bassoon

For all passages the introductory interval is characteristic – it is always a tritone: (G–C<sup>#</sup>, G–D<sup>b</sup>, G–C<sup>#</sup> and A<sup>b</sup>–D).

The first passage of the *theme of meditation* has a range of nine bars, which could be an allusion to the number nine, which the ancient Greeks considered a symbol of completion (Example No. 13). In terms of ideas, this part of the composition contemplates death and raises the question of what death brings, whether the very end of human existence, or its new beginning in other dimensions.

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<sup>39</sup> These Olympians are known as dodekatheon, i.e. the twelve Olympians: they are the principal deities of the Greek pantheon on Mount Olympus: Zeus, Hera, Poseidon, Demeter, Ares, Hermes, Hephaestus, Aphrodite, Athena, Apollo, Artemis and Hestia.





Example No. 13 *continued*

Musical score for Example No. 13, measures 20-24. The score is arranged in five systems, each with a different instrument or section:

- Cor i:** Treble clef, starting at measure 20. Dynamics include *pp*.
- Trbni 1 2:** Bass clef, starting at measure 20. Dynamics include *pp*.
- 3 e Tb:** Bass clef, starting at measure 20. Dynamics include *pp*.
- Vle:** Bass clef, starting at measure 20. Dynamics include *p* and *pp*. A *Sul C* instruction is present above the staff at measure 23.
- Vcl:** Bass clef, starting at measure 20. Dynamics include *p* and *pp*.
- Cb:** Bass clef, starting at measure 20. Dynamics include *p* and *pp*.

The score features various musical notations including slurs, accents, and dynamic markings (*p*, *pp*, *pp*, *p* *express.*) across the measures.

Another characteristic feature of this movement is the use of aleatorism. Throughout the whole composition herein it appears for the first time.

The basis of *the aleatoric passage* are two sets of four tones with the same interval structure, the first (children's choir, alto and baritone) contains tones A, C, D, E<sup>b</sup> and creates a motif of six tones; the other was formed by a transposition by a perfect fourth up, thus contains tones D, F, G, A<sup>b</sup> and the entrusted it to the solo soprano, tenor and bass.

Vocal *aleatoric passage* is supported in the instrumental section where the piano is prescribed a set of five tones (D, E<sup>b</sup>, F<sup>#</sup>, G<sup>#</sup>, A) and the strings have six tones (D, E<sup>b</sup>, F<sup>#</sup>, G, A<sup>b</sup>, A, B<sup>b</sup>). The part of the harp presents a changing fourth chord (A<sup>b</sup>, D, G) in the right hand and a second chord (C, D, E<sup>b</sup>, F<sup>#</sup>) in the left. For all sets the occurrence of augmented second interval is symptomatic. Eben used aleatorism in the place where the crowd asks questions (with the words "hosoi oiometha kakon esti to tethnanai" – "those of us who think that death is an evil are in error") relating to the uncertainty about the meaning of death.

The first theme brings a change of tempo to *Allegro risoluto* in bar 63 and marks the start of the main part of the movement. This theme uses a row of five tones (C, D<sup>b</sup>, E<sup>b</sup>, F<sup>b</sup>, G<sup>b</sup>) with tritone prevailing in its melodic range (Example No. 14).

Example No. 14

63

Fl 1 2 *ff*

Fl  
Contra'  
alto *f*

Ob 1 2 *ff*

Cor i *ff*

Cl 1 2 *ff*

Fag 1 2 3 *ff* a3

Cor 1 2 *f* *meno f* a2 (simile)

Cor 3 4 *f* *meno f* a2 (simile)

Trbe 1 2 3 *f*

Trbni 1 2 *f* *meno f*

3 e Tb *f* *meno f*

Example No. 14 continued

67

Fl 1 2

Fl Contra'alto

Ob 1 2

Cor i

Cl 1 2

Fag 1 2 3

Cor 1 2

Cor 3 4

Trbe 1 2 3

Trbni 1 2

3 e Tb

*p*

*The first theme* will be performed five times in section A1, moving from the orchestra to the choir, which I consider to be adequate in relation to the text, which speaks of "wandering of the soul".

In the following bars n. 69–75 for the first time in the third movement appears a chord layered from deep male voices, consisting of intervals of a minor second and a perfect fourth;

its sound feeling more like a cluster. Above this chord then sounds a unison of soprano voices (Example No. 15). With this layering chord we meet, among other places, in bars n. 93–98 (tones: E<sup>b</sup>, F<sup>b</sup>, A<sup>b</sup>, B<sup>b</sup>) and 103–106 (tones: B, C, F, F<sup>#</sup>). Note that in bars n. 96–98 the same chord appears also in brass instruments (tones: E<sup>b</sup>, E, A<sup>b</sup>, B<sup>b</sup>).

Example No. 15

The musical score for Example No. 15 is written in 3/4 time. It features several parts: Solo di coro (Soprano), S (Soprano), Altro (Alto), T (Tenor), and B (Bass). The lyrics are: Hé on mé den ei nai m. The score includes dynamic markings such as *mf*, *fp*, and *m*. The Solo di coro part starts at bar 69. The S part starts at bar 70. The Altro part starts at bar 71. The T part starts at bar 72. The B part starts at bar 73. The score ends at bar 80.

The alto solo in bars n. 112–136 of Section A (Example No. 16), in my opinion, can be called *the theme of sleep-death*. It is characterized by a dramatic contrast in expression (*Piu tranquillo*), change of the tempo (half note = 54) and change of time signature (to 3/2). *The theme of sleep-death* contains a period a1, b1, a2 of twenty-five bars (9+6+10), where a2 repeats a1. The ascending and descending melodic contours contain mainly perfect fourths, tritones and minor thirds and sixths. The most repeated tone procedure is the descending perfect fourth followed by a descending tritone.

Example No. 16

112 Più Tranquillo  $\text{♩} = 54$

Fl  
contra'  
alto

Cor  
1 2

Arpa

Alto  
solo

Vcl

Cb

Kai ei - te dé mé de - mi - a ais thé - sis es tin, all oi - on yp - nos, all oi - on yp - nos,

116

Fl  
contra'  
alto

Cl  
1 2

Timp.

Arpa

Pfte

Alto  
solo

e - pei - dan tis ka - thev - tón méd' o - nar mé - den o - ra thar - ma - si - on kerdos an ei - é o \_\_\_

Example No. 16 continued

121

Cor 1 2

Tuba

Timp.

Cimb.

Arpa

Pfte.

Alto solo

tha - na - tos, o — tha - na - tos, — tha - na - tos, — tha - na - tos,

The culmination of alto solo (phrase b1) is a fivefold repetition of the word "thanatos" – "death" in bars n. 121–126. The solo concludes with three more repetitions of the word "thanatos". The accompaniment is limited to the deeper register instruments (cello, double bass, harp, piano and timpani) in a strict rhythm of minim values with a secondary melody in the alto flute.

Section B of the main part (bars n. 188–215) is characterized by a change of tempo to *Allegro*. The area begins with *the theme of the questions* that is presented in soprano and tenor parallel octaves. The orchestral base is formed by a massive harmony of perfect fifths. Chromatic features combine *the theme of the questions* with the previously discussed topics. There is a tritone of G–C<sup>#</sup>, but in each phrase the melodic ambit expands gradually until in bars n. 194–196 it reaches the interval of an octave. In each phrase major intervals remain being perfect fourths along with a minor, major and augmented second. The preference of high voices (soprano and tenor) is possible, in my opinion, to be explained as a deliberate reference to the heavens (Example No. 17).



Example No. 17

Allegro ♩ = 132

188

Fl 1 2 *f*

Ob 1 2 *f*

Cori *f*

Cl 1 2 *f*

Cl b *f*

Fag 1 2 *f*

Fag 3 *f*

Gong sop *mf*

Xil *f*

Cimb *f*

Arpa *ff*

Pfte *f*

Alto solo

S  
Coro

T

mon tis

E - pi - po - so - d'an - tis o - an - dres - di - kas - tai

A new melodic phrase in the female choir begins at bar n. 198 by strengthening the celebratory character, which results in a more exultant tone. This is consistent with the text "For besides, being happier in that world than this, they will be immortal, if what is said is true". To represent the immortality, Eben uses musical ornaments, imitations, high register, short rhythmic values and triplets omits the deep-register instruments. The section of twelve bars is complete (3+6+3) and embedded in the structure of free imitation (Example No. 18).

Example No. 18

198

Fl picc *mf* *poco f* *f*

Fl 1 *mf* *poco f* *f*

Ob 1 2 *mf* *poco f* *f*

Cl 1 *mf* *poco f* *f*

Cor 1 2 *mf* *poco f* *f*

Trbr 1 2 *mf* *poco f* *f*  
con sord

Trgl *mf* *f*

Xil *mf* *poco f* *f*

Cimb *mf* *poco f* *f*

Arpa *f* *ff* *f*

Pfte *mp* *poco f* *f*  
non trem. *8va*

S *f*  
Ta te<sup>5</sup> gar all en - dai - mo - neste<sup>5</sup> - roi ei - sin - hoi - e - kei - ton er ha<sup>5</sup> - de kai

A *f*  
scmpre spicc. Tate gar all en - dai - mo - neste - roi ei - sin - hoi - e - kei ton en - tha - de kai  
non trem.

Vle *mp* *prco* *mf* *poco f*

In the text attachment of the full score Eben talks about the final long *Alleluia* (114 bars) as about a separate section and declares it the Epilogue. The transition to it is very soft and smooth; the basic motif sounds in the flute part over the pedal F of the timpani (bars n. 241–248). The musical setting of this *Alleluia* contrasts with the whole oratorio and is an ideological and musical climax of the whole work. The *Alleluia*, however, is for Eben more than just the final section of the work, it is the interpretation of Socrates' trial.

Eben presents the three-bar-long *Alleluia* theme in children's voices as a symbol of the pure, naive, innocent and true (bars n. 249–251, Example No. 19).

### Example No. 19

The musical score for Example No. 19 is for the Coro di bambini. It consists of three measures in 6/8 time, marked 'Semplice' and 'mf'. The melody is simple and consists of eighth and quarter notes. The lyrics are 'Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia'.

The first presentation in the children's solo is repeated by the children's choir (bars n. 252–254). The identification of the used mode is made difficult because of skipping the sixth grade; nevertheless, the natural F in accompanying woodwind instruments suggests the Aeolian mode A. In the Epilogue, the *Alleluia* passages delivered by a children's choir unison alternate with a mixed choir in the form of a responsory.

Eben gives greater consistency to these passages through rhythmic and metrical variety and polyrhythmicality. The unison *Alleluia* in 3/4 measure in the altos and tenors (bars n. 289–291) becomes a *canto fermo*, against which the sopranos and basses are handled in the 6/8 measure. Then we can hear the *Alleluia* in 3/4 measure in male voices in parallel perfect fourths (bars n. 292–297), while female voices simultaneously sing the *Alleluia* unison in 6/8 measure, twice faster than others in the Aeolian mode A and subsequently in the Doric mode D. This rhythmic and modal layering creates a heterophonic episode (Example No. 20).

Example No. 20

292 *poco f*  
 S Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,  
 A *poco f*  
 Coro  
 T *f* Al - le - lu - ia, al - le - lu -  
 B *f*

*f*  
 S al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.  
 A *f*  
 Coro  
 T ia, al - le - lu - ia.  
 B

In bars n. 317–319 we can find a motif in 6/8 measure, while in bar n. 320 the author changes the time measure to 9/8, where female voices sing in duplet rhythm against triplets.

317 *più f*  
 S Uk e - stin an - dri a - ga - tho ka - kon u - den  
 A *più f*  
 Coro  
 T *più f* Uk e - stin an - dri a - ga - tho, un e - stin an - dri a - ga - tho ka kon u  
 B *più f*

*f al tallone*  
 Vle  
 Vcl *f*  
 Cb *f*

The last movement of Eben's oratorio *Apologia Sokratus* is a philosophical meditation on the meaning of death and its relation to virtue, at the same time it is a celebration of the victory of justice at all times. The final *Alleluia* brings the most important lesson: it confirms Socrates' moral stance and establishes a pattern of human behaviour. Movement III is fully committed to the idea that belief in eternal sleep and the way to a new life after death can relieve a man of the fear of death, as the death cannot harm a virtuous soul. The message of the oratorio contained in the Epilogue unifies the whole composition; its simplicity and multiple repetition makes it understandable for the listeners. The *Alleluia* in the Epilogue becomes a symbol of eternal good created by mankind.

In terms of themes and musical characteristics, the Movement III "About death" is the most varied part of the whole oratorio. Eben achieves a musical unity here by several means: a musical form ABCD presents each of the four themes in turn, each section introducing a new thematic material. The good blending of the individual parts is achieved by repetition and frequent alternation, e.g. alternation solo/choir and children's/mixed choir and alternating vertical and linear composition. The Epilogue (*Alleluia*) is organically linked to the previous sections of the movement by linear chromatic composition and fourth chords that alternate with and complement the modal episodes of the *Alleluia* unison passages.

The composition *Apologia Sokratus* as a whole combines four basic symbolic links. First, Eben via text creates historical and philosophical parallels between ancient and contemporary society, their leaders and value systems. Second, the *Alleluia* in the Epilogue includes religious symbolism through a parallel between Socrates and Jesus, which is achieved through the symbolism of the text and the sequence *Victimae paschali laudes*. The *Alleluia* symbolizes overcoming death; it confirms that goodness and love do not follow the life or death. These philosophical, religious and musical references were allowed by a more relaxed political situation in Czechoslovakia and the relative freedom of arts after 1965. The *Alleluia* is Eben's Catholic interpretation of Socrates' trial and a generalization of all similar events for all humanity. Third, there is an obvious reference to a season of the year: the Easter sequence is a reminder of a new beginning, because spring brings a new start. Fourth, given the fact that the premiere of the oratorio took place in November 1967, and due to the symbolism of the text and music Eben foreshadows the upcoming political events, especially the Prague Spring 1968. Death becomes a symbol of the collapse of the old ideas and a celebration of a new beginning. The composition thus obtained topical social connotations of the time, yet its general humane ideas and musical qualities can reach a contemporary man beyond this social context.

## 5.2 Greek Dictionary

“The language of gods – and you don’t know it“.<sup>40</sup> These were the words of Eben’s Greek teacher at the grammar school.

One of Eben’s most popular choral works is the nine-part cycle *Greek Dictionary* (1974) for a two- to four-part female choir with harp or piano accompaniment. Individual choirs are always dedicated to one, maximum two Greek words. Eben took them on not only for their content but also for their sound aspect: “In addition to the size of these words (as if nine ancient masks were watching us) also their sound in the original Greek lured me. It is not possible to write an entire choir on words such as anger, strife or death; however, it is tempting to set to music the word *aganaktisis*, *amfisbetesis* or *thanatos*. Even a layman must find the sound melodious or even directly musical with the term for the ancient ideal of morality: *kalokagathia*<sup>41</sup>.” Thus a sort of real dictionary was created that does not translate foreign words into mother tongue, but tries to express them by musical means. Eben also spoke on the content of individual choirs, his own characteristics is presented within the analysis of some of the parts.

### 5.2.1 *Megalofrosyne* – Pride – *Hrdost* – *Μεγαλοφροσύνη*

The composition starts with a short three-bar intro, which plays a very important role. The first three tones (descending intervals of a minor second and an augmented fourth) in a different rhythm become a motif, which appears several times in the alto part, and is especially repeated as ostinato in the instrumental accompaniment. By its strong dynamics, the overture induces the determined character of the piece. (Example No. 21).

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<sup>40</sup> VÍTOVÁ, E. *Petr Eben*. Praha: Baronet, 2004, pp. 215

<sup>41</sup> VÍTOVÁ, E. *Petr Eben*. Praha: Baronet, 2004, pp. 215

Example n. 21

# I. MEGALOFROSYNE

PETR EBEN  
(\* 1929)

Allegretto drammatico ♩ = 116

Soprani I,II  
Alti  
Arpa

Me-ga-lo - fro - sy - né,  
Me - ga-lo - fro - sy - né,  
G♯

The prevailing two-part rate with empty intervals of fourths, fifths and eights evokes archaic sound, austerity, discipline and grandeur. Besides the key word Megalofrosyne, also the word fronema (φρόνημα, fronima) – morality appears several times in the middle part, which gives the composition somewhat more stringent character. At the beginning of the final number 3 the composer uses elements from the introduction that getting to the top of melody and dynamics over the held chords in the accompaniment (Example No. 22).

Example n. 22

S I,II  
A  
Arpa

me - ga - lo - fro - sy - né, me-ga - lo - fro - sy - né,  
mf  
mf

Also interesting is the way Eben treats the word Megalofrosyne from the rhythmic point of view. The word is emphasized in several ways: most often primary accent appears on the third and fifth syllables (megalofrosyné), in other places the first and fourth syllables are stressed (megalofrosyné), elsewhere they are the first and fifth syllables (megalofrosyné).

The image shows two staves of musical notation. The top staff is for Soprano (S) and the bottom for Alto (A). Both are in a key with three flats and a 4/4 time signature. The Soprano part begins with a fortissimo (ff) dynamic and includes a circled '2' above a measure. The Alto part starts with a forte (f) dynamic and later moves to mezzo-forte (mf). The lyrics are: 'me-ga-lo - fro - sy - né, me-ga-lo - fro - sy - né, fro - né - ma, fro - né - ma,'.

The dynamic level of the first part ranges from mezzo forte to fortissimo, which suggests the dramatic character of the expression Megalofrosyne. From the rhythmical point of view we can find syncopes and passages of dotted and reverse dotted rhythm, while the atonal harmony confirms one of the characteristic features of Eben's compositional style. The melody ranges from small g to a'').

### 5.2.2 Kalokagathia – Virtue – Ctnost – Καλοκαγαθία

The lyrically graceful three-part second movement is built on the alternation of homophonic three-part choral singing and melismatic chants of solo soprano and alto. Technically easier choir begins with a five-bar instrumental prelude in four-four time. Unlike some other parts, the accompaniment does not play such an important role here – it does not support the vocal part, but rather has a decorative character.



The introductory theme of the choir begins in unison; within one five-four time, the first soprano and alto shift away in the counter-movement into the interval of a ninth. The musical accent is in accordance with the verbal accent located on the 3rd beat, i.e. the syllable –thi–.

Tempo *Andantino* and lower dynamic level support the peaceful atmosphere of the composition (Example No. 23).

Example n.23

**II. KALOKAGATHIA**

Andantino ♩ = 80

The musical score is divided into four systems. The first system is for the Arpa (Arpeggiator), showing a right-hand part with chords and a left-hand part with a melodic line. The second system is for the vocalists S I, II and A, with lyrics 'Ka-lo-ka-ga-thi-a' and dynamics *mp* and *mf*. The third system is for the Ar (Arpeggiator), showing a right-hand part with chords and a left-hand part with a melodic line, with dynamics *mf* and *mp*. The fourth system is for the Arpa, showing a right-hand part with chords and a left-hand part with a melodic line, with dynamics *f* and *mf*.

Over the long held tones of choral sopranos occurs the first soprano solo in the style of melismatic singing. Here Eben follows not only the tradition of old Byzantine way of composing spiritual liturgical songs, but in my opinion it is possible to detect the linkage with solo lines in Martinů's oratorio Prophecy of Isaiah.

In the soprano as well as in the alto solo voices the author chose the middle vocal pitch. The melody is not significantly tonally anchored, but is constructed in the extended tonality with

smaller intervals prevailing. However, this certain melodic monotony is characteristic for melismatic singing (Example No. 24).

Example n. 24

The image shows a musical score for a Soprano Solo and Arpa (Harp). The Soprano part is marked "Piu mosso, scorrendo" and "SOPR. SOLO" with dynamics "mf" and "rit.". The lyrics are "ka - - lo - ka - - ga - thi - a,". The Arpa part is marked "Ar" and "f", with dynamics "mf" and "mp". The key signature has seven flats, and the time signature is 4/4.

Only after two repetitions of the word kalokagathia the melismatic solo alto emerges. The third repetition of choral setting of the key word is the starting point for a longer passage constructed as a high gradation.

Eben’s choice of key is worth mentioning: it has seven flats, i.e. A flat minor. In vocal music it is very unusual, it is however rather comfortable for accompanying harp, which is tuned in A flat minor, respectively in C flat major.

**5.2.3 Maches Epithymia – Fight eagerness – Dychtivost boje – Μάχη Επιθυμία**

“It seemed to me that one voice being constantly ahead of others helps capture precisely this eagerness and strong will, fighting spirit and persistence”.<sup>42</sup> Thus the composer worded his choice of real answer technique for musical setting of the third part of the Greek Dictionary. The composition begins with a three-bar prelude in the accompanying harp which defines the span of the introductory spread minor major seventh chord input in vocal parts with the interval of a major seventh. The composition of a marching character is built from beginning to end as a strict two-part canon. The energetic character of the music is supported by a solid

<sup>42</sup> VÍTOVÁ, E. *Petr Eben*. Praha: Baronet, 2004, pp. 216.

rhythmic ostinato accompaniment in reverse dotted rhythm. This is followed by two short contrasting passages (three-bar and two-bar) where syncopated rhythms appear in vocal parts, dramatized by sixteenth triplets in the accompaniment (Example No. 25).

Example n. 25

The musical score for Example No. 25 consists of two systems. System 1 (labeled '1') features a Soprano (S) and Alto (A) vocal line and a piano accompaniment (Ar). The vocal parts have lyrics: S: chon, ma-che-ti - chon, ma-che - ti - chon, ma-chés e - ; A: che - ti - chon, ma-che - ti - chon, ma-che - ti - chon, . The piano accompaniment features a rhythmic ostinato of reverse dotted rhythms and sixteenth triplets. Dynamics include *poco f* and *f*. System 2 (labeled '2') continues the vocal parts: S: chon, ma-che - ti - chon, ma - chés e - pi - thy - mi - a, ; A: ma-che - ti - chon, ma-che - ti - chon, ma-chés e - pi - thy - . The piano accompaniment continues with the same rhythmic patterns. A footnote indicates: \*) 2da volta *p e cresc. a f*.

I

In comparison with other parts of the cycle, the interval structure of the melodic line is also interesting. Within the analysis we will find that the interval of a second is almost absent while larger intervals prevail. In addition to dominating perfect fifth and melodious thirds and sixths we can also find unmelodious intervals of diminished fourth, diminished fifth and diminished seventh. Very significant is the application of extended tonality with strong key centres. In the first seven bars this centre moves over tones “C” – “D<sup>#</sup>” – “E”, then after following contrasting passage it reaches the tone “F”; in the second time-bar it returns through the tone “Eb” to the initial “C”. The character of the music is reflected also by the dynamics that operates at a higher level from *mf* to *ff*.

Thus with use of few means of expression – structure of the melody, dissonance, ostinato rhythm in the accompaniment, higher dynamic level – builds energetic music reflecting warrior's desire for combat engagement. The composer's thorough knowledge of Greek is also reflected in the fact that the key expression is used not only in the form of a noun (maches - fights), but also as an adjective (machtetikon - fighting, combative). In terms of rhythm of these words Eben always follows the natural placement of accents (Example No.26).

Example n. 26

### III. MACHES EPITHYMIA

Risoluto marziale ♩ = 120 *mf*

Soprani  
Ma - chés e - pi - thy -

Alti  
Ma - chés e -

S  
mi - a, ma-che-ti - chon, ma-chés e - pi - thy - mi - a, ma - che - ti -

A  
pi - thy-mi - a, ma-che-ti-chon, machés e - pi-thy - mi - a, ma -

#### 5.2.4 Agape – Hetairia, Love – Friendship, Láska – Přátelství, Αγάπη – Εταίρα

"Twice I used a couple of words in this cycle. One reason was that the brevity of individual parts was sometimes replaced by a longer part of the cycle, and partly because I was eager to musically characterize and express the diversity of two content-related and close expressions. I wanted to portray love in two different positions of expression: the first was the desire; the word Agape is sung in re-introduction by five different solo soprano voices, in the final coda

by four solo alto voices – echoes somewhat from many mouths and each time is different. When the whole choir starts, it's the sudden allegro, interpreting rather the passion. The content of the word Hetairia – friendship differs from these two expression positions: as if its calm dynamic and melodic level in the central part was to say that this sentiment is not subject to much passion, but the more stable."<sup>43</sup>

The five-part fourth part begins with a long instrumental prelude that augurs the first interpretation of the word “agape” with the tone material used. Both the melodic and accompanying voice are constructed of only five tones (in ascending row they are G – A<sup>b</sup> – D<sup>b</sup> – D – E<sup>b</sup>). Eben combines their order in various ways and adds varied rhythms. Mezzo-soprano solo voices repeats the same motive (G – D<sup>b</sup> – A<sup>b</sup> – E<sup>b</sup> – D – G) five times, which is accompanied by chords of a harp, made up of the same five tones.

Easy tempo *poco moderato* along with mild dynamics helps create a peaceful atmosphere, corresponding with the content of the word “love – agape”. In my opinion, it is possible to understand this part not only as an expression of romantic love, but also the love of God (Example No. 27).

### Example no. 27

The musical score for Example no. 27 is divided into two systems. The first system is for the Mezzosoprano (MEZZOSOPRANO) and Harp (Ar). The Mezzosoprano part features three solo entries: Solo 1 (p), Solo 2, and Solo 3 (mp). The lyrics are "A - - ga - pé, a - - ga - pé, a - - ga -". The Harp accompaniment consists of chords: D<sup>b</sup>, D<sup>♯</sup>, and A<sup>♯</sup>. The second system is for the Soprano (SOPRANO) and Harp (Ar). The Soprano part features two solo entries: Solo 4 and Solo 5. The lyrics are "pé, a - - ga - pé." and "A - - ga - pé." The Harp accompaniment consists of chords: A<sup>b</sup>, A<sup>♯</sup>/D<sup>b</sup>, E<sup>♯</sup>, C<sup>♯</sup>/F<sup>♯</sup>, and D<sup>♯</sup>/A<sup>♯</sup>.

<sup>43</sup> VÍTOVÁ, E. *Petr Eben*. Praha: Baronet, 2004, pp. 216.



Example n. 29

Example n. 29 musical score. It consists of three systems. The first system includes Soprano I/II (S I, II), Alto I/II (A I, II), and Arpeggiator (Ar) parts. The lyrics are: He - tai - ri - a, he - tai - ri - a, he - tai - ri - a. Performance markings include *unis. p legato* and a circled number 4. The second system continues the vocal lines with lyrics: - ri - a, he - tai - ri - a, he - tai - ri - a, he - tai - ri - a. Performance markings include *mp* and *p*. The third system continues the vocal lines with lyrics: a, he - tai - ri - a, he - tai - ri - a. Performance markings include *mf marc.* and *p*.

Example n. 30

Example n. 30 musical score. It consists of three systems. The first system includes Soprano I/II (S I, II), Alto I/II (A I, II), and Arpeggiator (Ar) parts. The lyrics are: A - ga - pé, a - ga - pé, a - ga - pé, a - ga - pé. Performance markings include *f*, *più f*, and *à tempo*. The second system continues the vocal lines with lyrics: A - ga - pé, a - ga - pé, a. Performance markings include *f \** and *(f)*. The third system continues the Arpeggiator part with lyrics: A - ga - pé, a - ga - pé, a. Performance markings include *f* and *à tempo*.

The final portion of the three-part form features a return of the setting of the word agape, however, this time in reverse order – first in that passionate variant, which is almost literally identical to the wording of the opening. The composition concludes in the initial

quiet atmosphere, the repeated word agape is placed an octave deeper this time and is coloured not only by harp chords, but also by gentle triads of the choir (Example No. 31).

Example n. 31

As  
S I, II  
AI, II  
Ar

\*) event. alcune

**5.2.5 Aganaktésis – Indignation – Ηνέν – Αγανάκτησης**

The fifth choir is designed unusually in 5/4 time, which in the first half of the composition alternates with 4/4 time, while the other half of the piece is in 2/2 and 3/2 time. The motive setting the word “aganaktesis” into music comes first in homophonic choral three-part harmony. It starts with an anacrusis, so as the accent falls on the third syllable in correspondence with the verbal accent (Example No. 32).

Example no. 32

**V. AGANAKTESIS**

Soprani  
Mezzosoprani  
Alti  
Arpa

Allegro irato ♩ = 126

Allegro irato ♩ = 126



Above this repeated ostinato motive, no later than at its second repetition, the solo soprano exposes the second musical setting of the key expression, which sounds like indignant exclamation. Its rhythm is similar, but set in melodic arc of a sixth interval. Rhythmic and melodic counter-position of the choir and solo parts, supported by agitated harp accompaniment and gradually escalating dynamics creates the impression of an argument that culminates with angry shouts in the 7th and 8th bar (Example No. 33).

Example n. 33

The musical score for Example No. 33 consists of two systems. The first system (measures 1-4) features a Solo Soprano (Ss) part starting with a circled '1' and a melodic arc of a sixth interval. The lyrics for Ss are 'a - ga - na - kté - sis, -'. The Soprano (S) and Alto (A) parts enter in the second measure with the lyrics 'na - kté - sis, - a - ga - na - kté - sis, - a - ga -'. The Harp (Ar) part provides an agitated accompaniment. Dynamics include *poco f*, *sim.*, and *f*. The second system (measures 5-8) shows the Soprano Solo part with lyrics 'a - ga - na - kté - sis, - a - ga - na - kté - sis, -'. The Soprano and Alto parts have lyrics 'na - kté - sis, - a - ga - na - a - ga - na - kté - sis, - a - ga -'. Dynamics include *cresc.*, *sim.*, *f*, and *mp*. The Harp part continues with *cresc.*, *f*, and *mf*.

The second part of the work is composed, as mentioned above, in two-two or three-two metre. The motive, previously introduced by the solo soprano, passes first to the choir in unison and then it is heard two more times in the soprano in transposition of a fourth. The quarrel is momentarily transferred to the choral voices, where against the soprano we can hear screams of the alto in free imitation of the given motive. The conclusion of the piece is

homophonic. The solo soprano joins the choir ostinato theme and proceeding in harmony they carry the angry atmosphere to conclusion in great dynamic gradation. Once again we have to emphasize Eben's correct accentuation. He placed the accent correctly on the syllable –na–, although the transcription of the word *αγανάκτησης* into Roman letters causes the impression of an accent on the syllable –kté–. The correct transcription according to the Greek accentuation rules should thus be *aganáktēsis* (Example No. 34).

#### Example n. 34

The musical score for Example No. 34 consists of four staves. The top three staves are for vocal parts: Soprano Solo (Ss), Soprano Mezzo (S MS), and Alto (A). The bottom staff is for the Arpa (Ar). The lyrics are 'a - ga - na - kté - sis, a - ga - na - kté - sis.' The score includes dynamic markings such as *ff* and *ritard.* for the vocal parts, and *marc.* for the piano part. The piano part features a complex rhythmic pattern with many sixteenth notes.

#### 5.2.6 Thanatos – Death – Smrt – θάνατος

Like all other parts of the cycle, also the Thanatos choir starts with a short instrumental prelude, evoking a mysterious atmosphere, inherently associated with the phenomenon of death. The whole composition is conceived as if from one block, without internal contrasts (Example No. 35).

Example n. 35

## VI. THANATOS

The monophonic melody that the composer entrusted to solo alto sounds over the bass steps of the harp that measure time wastefully. Sometimes it expresses plea (No. 1), and sometimes pain (No. 2), despair (No. 3), but also resignation (No. 4). From the low dynamics of *p*, *pp* and *mf* the melody arrives to high forte in No. 3, where the harp suddenly interrupts the stereotypical steps and supports the dramatic expression with a few arpeggio sobs (Example No. 36).

Example n. 36

Dominating fourth steps are typical for the construction of the melody, often in conjunction with a minor second, together with the prevailing descending melodic progression. When it comes to working with words, Eben sometimes uses the word “thanatos” alone (sounds a total of fourteen times), sometimes preceded with an interjection “o thanatos”. This is one of the reasons why the syllables in the word are accented differently. The accent appears at first on the second, then on the third, and even on the first syllable. Unlike other choirs, where Eben strictly respects the accent patterns of ancient Greek, here he puts the musical regularities of phrase construction above them.

In the final passage, the choir returns to the original lower dynamics and the solo voice is joined by the soothing brumendo of the altos. The dramatic character of the death shows in the last three bars, where the word *tha-na-tos* is sung for the last time on the repeated half tone E4 (Example No. 37).

Example n. 37

The musical score for Example No. 37 consists of three staves. The top staff is for Soprano (A s), the middle for Alto (A), and the bottom for Arpeggiated (Ar). The Soprano part has the lyrics 'tha-na-tos, o tha-na-tos, o tha-na-tos.' and dynamic markings *mp*, *mf*, *p*, and *pp*. The Alto part has 'm' markings. The Arpeggiated part has dynamic markings *mp*, *mf*, *p*, and *pp*, and includes chord symbols *d#* and *f#*. The score is in 5/8 time and features a repeated half tone E4 in the final bars.

**5.2.7 Amfisbetesis – Dispute – Spor – Αμφισβήτησης**

In the seventh part of the cycle, Eben returns to good minor song form a – b – a. The introductory passage a represents a dispute, fight between sopranos and altos. For the musical setting of the five-syllable word amfisbetesis Eben chose the 5/8 time. The basic theme is created by a repeated interval of a second (it is a major second on the altos and a minor second in the sopranos), replaced by the interval of a minor, respectively diminished second on the third, accented syllable (Example No. 38).

Example n. 38

VII. AMFISBETESIS

The dispute is even more sharpened by the accompanying chords of the harp, assembled from a series of minor seconds, which can be described as clusters. The dispute is constructed as one gradation – first, the two parties of the dispute take turns after two bars, then after one and finally they “pitch into each other” simultaneously. The escalation of the dispute is also helped by the increasing dynamics (Example No. 39).

Example n. 39

Brief contrasting section *b* has only 5 bars; Eben used the technique of the canon here in which the alto starts one beat after the soprano. The two-bar motive consists of intervals of seconds and fourths characteristic for the whole cycle, while as in part *a*, for the soprano they are minor and for the alto major seconds. The part *a* returns where it left off – the motive echoes in both voices simultaneously, or the sopranos and altos take turns after one bar. After stopping at the fermata a quasi-coda follows, in which the repeated word *amfisbetesis* is declaimed diction in graded dynamics from a whisper to “quarrelsome shouting”, where the sharp sibilants stand out more than in singing, which for the listener can evoke snake hissing as a symbol of anger or danger. Declamation is supported by ascending melody on long tones, first in alto unison, then in octave doubling with the sopranos. The composition culminates with a seven-part cluster, assembled mainly from minor seconds (Example No. 40).

#### Example n. 40

bé - té - sis, ————  
 am-fis-bé-té-sis, am-fis-bé-té-sis, am-fis-bé-té-sis. ————  
 am-fis-bé-té-sis, am-fis-bé-té-sis, ————  
 bé - té - sis, ———— am-fis-bé-té-sis. ————  
 E $\sharp$  A $\sharp$  *ff* *marc.*

\*) Parlando, při zesílení až do hašteřivého křiku.  
*Parlando, während des Crescendos bis zu haderndem Schreien.*

### 5.2.8 Algédón – Pain – Bolest – Αλγηδών

In the case of the eighth part of the cycle we must notice in detail the proper word that Eben uses in the form of *algédón*. According to the Greek terminological dictionaries<sup>44</sup>, which refer to Greek phonology and orthography, the word is pronounced as *algidon* with the accent

<sup>44</sup> MPAMPINIOTIS, G. *Etymologický slovník novořeckého jazyka – Dějiny slov (Etymological Dictionary of Modern Greek – History of Words)*. Athens: Lexicological centre, 2009, pp. 93.

on the last syllable only, i.e. *algidón*, meaning a sense of psychological and physical pain. This word also appears in the opening verses of Homer's Iliad as *algos* and it means suffering. Eben uses this form of the word at the conclusion of the composition.

Unlike in several previous parts, in this choir we can feel stronger tonal anchoring. The B minor mode is confirmed in all the voices involved. The harp accompaniment part stubbornly repeats the bass note B; the ascending scale row of D – E<sup>#</sup> – F<sup>#</sup> – A<sup>#</sup> – B – C<sup>#</sup> – D, which can be understood - because of simultaneously sounding B in the bass - as the inversion of the row B – C<sup>#</sup> – D – E<sup>#</sup> – F – A<sup>#</sup> – B, which is in fact the minor gypsy with the sixth degree omitted. This row is repeated as an ostinato, as well as musical setting of the word “algedon” in the alto, walking steadily in quarter notes (Example No. 41).

### Example n. 41

## VIII. ALGEDON

The musical score for 'VIII. ALGEDON' is set in 4/4 time with a tempo of Moderato (♩ = 96). It features four vocal parts: Soprani, Alti, and two parts labeled S and A. The Soprani part begins with a rest followed by a melodic phrase starting on G4. The Alti part starts with a harp accompaniment of quarter notes (D4, E4, F4, A4, B4, C5, D5) and then enters with the lyrics 'Al - gé - dón, al - gé - dón, al - gé - dón, al - gé - dón,'. The S part enters with a descending melodic line and the lyrics 'al - gé - dón, al - gé - dón, al - gé - dón,'. The A part follows with a similar descending line and the lyrics 'al - gé - dón, al - gé - dón, al - gé - dón,'. Dynamics include *p* (piano) and *mf espress.* (mezzo-forte, expressive).

The leading melody in this introductory section is in the soprano, whose theme composed of descending melody in the range of an octave suggests already in the first version that the composer is not planning to observe the B minor key strictly - in this case there are the tones B<sup>b</sup> and F. Thus we can note already at the moment that the tonality is enlarged again in this case.

Another significant element that needs to be emphasized in this piece is the ostinato technique. As we have already mentioned, it is used in the harp and at the beginning of the alto part. After five bars, however, the role of the vocal parts reverses - the same ostinato

passes to the soprano in an octave higher position while the leading melody is taken over by the alto in an octave transposition. The harp accompaniment remains invariable in this case. As regards the location of the two voices in tonal space, the composer himself drew attention to their considerable distance that evokes a feeling of emptiness and abandonment.

In the next part the ostinato returns to the alto, but in the transposition of a semitone higher, i.e. in C minor. The leading melody in the soprano extends to octave range and generally becomes more urgent. Also the harp accompaniment changes in this section: the ascending tone rows are not in the range of octave, but thirteenth (i.e. one and a half octave), plus in the second half of the bar they do not stop at the target tone, but are repeated also in a higher position. It is very interesting to see which tones form these rows: in the bass position, they are C – F<sup>#</sup> – G – D – F<sup>#</sup> – G (in accordance with the voices we can consider the central tone being C), while in the soprano position, they are A<sup>b</sup> – D – E<sup>b</sup> – A<sup>b</sup> – D – E<sup>b</sup>, who find themselves outside the key of C minor. Both rows are, however, of a very similar interval construction - initial augmented fourth, followed by a minor second, then leap of a perfect fifth, respectively perfect fourth etc.

At the conclusion, the composition returns to its original B minor key, also the role of both voices is repeated. The oppressive feeling is reinforced at the very end by a repeated tone F (diminished fifth), compared to the expected F sharp (Example No. 42).

Example n. 42

The musical score for Example n. 42 consists of three staves: Soprano (S), Alto (A), and Harp (Ar). The Soprano part has two lines of music with lyrics 'al - gé - dón, al - gos, al - gos, al - gos,'. The Alto part has two lines of music with lyrics 'al - gé - dón, al - gé - dón, al - gé - dón, al - gé - dón,'. The Harp part has two lines of music, each featuring an ascending and descending tone row. Dynamics include 'poco.f' in the Soprano and Alto parts, and 'poco.f' in the Harp part.



## 5.2.9 Charmone – Syntychia, Joy – Happiness, Radost – Štěstí, Χαρμονή – Συντυχία

After three very short items the cycle closes with the largest choir No. 9, in which Eben again puts in contraposition two seemingly very similar expressions of joy and happiness. However, the composer is trying to capture the (for him) considerable difference in their meaning by different musical setting (Example No. 43).

### Example n. 43

The image shows a musical score for an Arpa (Harp) in 5/8 time. The tempo is marked 'Molto agitato' with a metronome marking of 66. The score is in a key with one flat (B-flat). It features a melodic line in the right hand and a bass line in the left hand. The melodic line is characterized by a predominance of second steps. The bass line consists of a two-bar ostinato figure. The score includes a two-bar ostinato figure in the bass line and a melodic line in the right hand. The melodic line is conducted naturally with a predominance of second steps. The bass line consists of a two-bar ostinato figure.

The initial image of joy is expressed by strongly rhythmic music in five-eight time, with all three voices proceeding in homophonic rate and syrrhythmically. “As if the joy was rather on one level, more on the surface.”<sup>45</sup> Over the two-bar alto ostinato figure which changes in the course of the part, the first and second voices proceed in parallel thirds. The melody is conducted naturally with a predominance of second steps. Certain melodic monotony is not a manifestation of the composer’s little melodic invention, but rather of his extraordinary ability to get into the spirit of joy. The vocal part of this section starts in Mixolydian mode from the tone “G”, however, it leads to an empty chord of E – B – E. Distinctive tonality is weakened by the harp accompaniment, which accompanies the entire area of five-tone quaver figures that arrive in parallel octaves. In ascending direction they are constituted of tones D – G<sup>b</sup> – A<sup>#</sup> – B – D, in descending F – D – B – A<sup>#</sup> – G<sup>b</sup>. If we put these tones into one octave using the enharmonic change, we get a six-tone row of D – F – F<sup>#</sup> – A<sup>#</sup> – B – D. It can be described as an artificial mode, in which a minor second alternates with a

<sup>45</sup> VÍTOVÁ, E. *Petr Eben*. Praha: Baronet, 2004, pp. 217.

major or minor third and which is in sharp tonal tension with the tonic “G” in the singing part (Example No. 44).<sup>46</sup>

#### Example n. 44

The author expresses a feeling of joy with two semantically identical words - charmoné and chara, χαρμονή - χαρά. In the conclusion of this section, the author changes the time into triple and closes it with longer values.

Happiness in part B (syntychia) is expressed in polyphonic texture and is rhythmically less pronounced, as if “happiness penetrated deeper into all the voices.”<sup>47</sup> Sopranos and altos start this part in imitation two beats apart. The motive setting the word syntychia is heard three times, the first time since from the tone “A” with a clear anchoring in the key of A major, second and third time a semitone higher, the key not being Bb major, however, but thanks to the augmented fourth B has the character of Lydian mode. Mezzo-soprano starts as the third, its melody creating the impression of free imitation in the first bar. However, then it proceeds rhythmically and melodically independently, whereas in the second and third version the several repetitions of the tone “B” weakens the mentioned Lydian mode. The harp accompaniment this time is designed into timed ascending or descending scales in A major, F major and Doric mode from tone G. This part finishes with a solo soprano, whose melismatic arc recalls ancient Greek liturgical chant. (Example No. 45).

<sup>46</sup> In contemporary music theory the interval construction of modes is indicated using Arabic numerals (1 = minor 2, 2 = major 2, 3 = minor 3, 4 = major 3, 5 = perfect 4 etc.). This mode may then be described as 3 - 1 - 4 - 1 - 3. On the construction of modern modes see for example KOHOUTEK, C. *Hudební kompozice (Musical composition)*. Praha: Editio Supraphon, 1989 or steer, VOLEK, J. *Struktura a osobnosti hudby (Music Structure and Personalities)*. Praha: Panton 1988.

<sup>47</sup> VÍTOVÁ, E. *Petr Eben*. Praha: Baronet, 2004, pp. 217.

Example n. 45

The musical score for Example n. 45 consists of three vocal staves (Soprano, Middle Voice, and Alto) and a Solo section. The Soprano part begins with a melodic line in 3/2 time, marked *f*, with lyrics "syn - ty - chi - a,". The Middle Voice part follows with a similar melodic line, also marked *f*, with lyrics "syn - ty - chi - a,". The Alto part begins with a melodic line in 3/2 time, marked *f*, with lyrics "chi - a.". The Solo section is marked *mf* and *p*, with lyrics "Solo (ad lib.) syn - ty - chi - a, - syn - ty - chi - a.".

The return of the introductory passage follows, but a major second deeper, thus with the central tone “F”. The same way also the instrumental accompaniment is transposed a major second deeper. Compared to the initial version, dynamics is prescribed one level lower (*mf* - *p*).

Then the return of polyphonic texture follows, compared to the first version it is somewhat expanded - instead of seven bars it takes ten bars this time. The basic motive, setting the word “syntychia”, is different. While it starts also in ascending direction, but compared to the original range of a sixth, this time it spreads into the interval of an octave, it contains more coloraturas, and thus it is even more exultant than in the first version. The alt starts after the soprano in imitation again, but this time just one beat later. The middle voice, as in the previous section, has a similar head of the theme, but then it proceeds separately. The first five bars sound on the background of the C major key, in the second part it modulates to E major. Compared to the first version the accompaniment is completely different – the harp part is designed to harmoniously played many-part chords with fourth intervals prevailing, thus causing among other things loosening of tonal centres of the vocal part (Example No. 46).

### Example n. 46

The musical score for Example n. 46 consists of four vocal parts (Soprano, Alto, Tenor, Bass) and an Arpeggiated part. The lyrics are: "cha - ra, cha - ra, cha - ra, char - mo - né, char - mo - né, chi - a, syn - ty - chi". The Soprano part has the lyrics "cha - ra, cha - ra, cha - ra, char - mo - né, char - mo - né,". The Alto part has the lyrics "cha - ra, cha - ra, cha - ra, char - mo - né, char - mo - né,". The Tenor part has the lyrics "chi - a, syn - ty - chi". The Bass part has the lyrics "chi - a, syn - ty - chi". The Arpeggiated part is a piano accompaniment consisting of a series of arpeggiated chords.

In the conclusion the part A returns once more, this time in the original key of G major. The variation lies in the fact that the parallel progressions in thirds in the top voices sound simultaneously with the word syntichia in the alto part, set to music with the same tones of the ascending melody as in the head of the theme in the second polyphonic passage, i.e. the tones G – A – C – D – F – E – G, but in longer rhythmic values adjusted to the five-eight metre. In the repeated version the role of the voices exchanges, parallel procedures shift to the bottom voices, while the word syntichia moves to the soprano in the octave transposition. The whole composition culminates in coloraturas on the word syntichia and with final G major chord.

From the formal point of view, this final choir has five parts. They can be seen as a rondo (ABA'CA"), or also as a five-part song form ABA'B'A". The final part can also be understood as a coda, which combines musical settings of both key words.

### 5.2.10 Summary

All nine compositions of the Greek Dictionary begin with a short instrumental prelude (with the exception of No. 4, where the foreplay occupies a larger area of 13 bars). Mostly they are motivic preludes that introduce the atmosphere of the composition.

In terms of texture Eben uses both polyphonic and homophonic way of leading the parts. Regarding polyphony, we can find examples of real answer (in No. 3 and 7 it is even a

short canon), but also free imitation (e.g. in No. 9); in relation of vocal parts and instrumental accompaniment it is mostly non-imitative polyphony. From other polyphonic techniques, the partiality for ostinato is characteristic for Eben (see Nos. 1, 5, 8, 9). In homophonic areas the composer often opts for parallel progressions, which are dominated by parallel fourths (we can find them in almost all choirs), less often parallel thirds appear (e.g. No. 9).

With regard to the construction of melody, we can say that compared to second or third progressions, preponderance of larger intervals is evident in most of the compositions, especially characteristic is again the liking of the interval of a fourth (e.g. No. 3, 6). A special type is melismatic melody, reminiscent of old Byzantine liturgical chanting (No. 2, 9). Number of voices is variable. Three-part setting prevails (soprano – mezzo soprano - alto, No. 1, 2, 5, 3), but often the composer manages with two voices (the whole No. 3, 8, as well as parts of No. 1, 4, 5), sometimes even with unison (almost the entire No. 6). In contrast, four parts rarely occur (especially the entire No. 7 and then No. 4, 5).

In harmonies we very rarely meet with perfect five-three chords or tonal seventh chords, on the other hand, chords with more or less sharp dissonances prevail. Theoretically, we can explain them by evaporated chords, false relations (No. 8), quartal construction of chords, in some places we can even talk about clusters (No. 7). In contrast to these dynamic chords evoking tension and movement, we can expect calming down mostly in empty chords with thirds omitted.

In terms of tonality clearly outweighs extended tonality with more or less pronounced tonal centres. Besides, we can find indications of church modes (e.g. Mixolydian and Doric in No. 9) or artificial modes, such as the six-tone mode alternating the interval of a minor second with minor or major third in the same choir.

If we evaluate Eben's work with text, in this case with individual words, we can agree to the composer's extraordinary sensitivity in setting the Greek words to rhythm according to the accent patterns of classical Greek, though on the other hand, we meet with cases where the word rhythm is subordinated to the musical patterns, and therefore is deformed (e.g. No. 6).

As to the form, the choirs are all constructed very traditionally. The vast majority of them is built on greater or smaller contrast between two areas, creating a classic three-part song form a - b - a. Only in some cases the internal contrast is suppressed and the choir takes a one-piece form (No. 6). Two choirs that set two words to music then consist of five parts.

One of the characteristic features of Eben's musical language is variable metric. On the one hand, we can find choirs that are all built entirely on the non-variable metre (No. 1 -

3/4, No. 3 - 4/4, No. 6 - 3/2, No. 8 - 6/4), in a greater half of them, however, the metre changes in course of the composition (No. 2 - 4/4 and 5/4, No. 4 - 3/4 and 4/4, No. 7 - 5/8 and 3/4); particularly rich are in this respect No. 5 (5/4, 4/4, 2/2, 3/2) and No. 9 (5/8, 5/4, 4/4, 2/2, 3/2). The five-time metre, which appears in four compositions is unusual for Central European music, by contrast, it is very characteristic of the folk music of the Balkans, including Greece.

In terms of music notation there is an interesting inconsistency in the use of accidentals. In the first two items the author indicates the signature of five, respectively seven flats, while in all the other songs, although they have different tonal centres, he writes all accidentals fundamentally right in front of the notes.

At the end of the analysis of the Greek Dictionary we have to emphasise, which means Eben used to create not only the inexhaustible richness of expression relating to the content of individual words, but also the constantly pervasive sense of archaic sound. On the first place it is the preference of the fourth interval in both melody construction and in parallel two-part progressions. Furthermore, there are empty consonances, lack of major-minor triads, traces of melismatic melodies and the liking of five-time metre.

## **6 Alphabetical list of Eben's choral and vocal instrumental output**

For each cycle, or choir is given a brief description, a list of individual choirs (if it is a cycle), the publisher name of the score, sound recordings, and information about the first performance.

### **6.1 Male choirs**

#### **BILANCE (BALANCE)**

Date of the creation: 1966.

Casting: Male choir a capella.

Text: Raymond Queneau; translation Josef Hiršal.

Publisher: (G) Supraphon 1 12 0613, Pěvecké sdružení pražských učitelů (Choral Association of Prague Teachers), J. Kasal.

Premiere: 29. 3. 1968 Prague – Dvorak's hall Rudolfinum. Pěvecké sdružení pražských učitelů (Choral Association of Prague Teachers), J. Kasal.

#### **EPITAF (EPITAPH)**

Date of the creation: 1957.

Casting: Male choir a capella.

Text: Publius Ovidius Naso (Tristia III., 3, 73–77).

Publisher: (N) Ústřední dům lidové umělecké tvořivosti (Central House of artistic creativity), Prague Supraphon SV 8233.

Premiere: 31. 3. 1963 Brno, Akademické pěvecké sdružení Moravan (Academic Choral Society Moravan), J. Veselka.

#### **CHAD GADYOH**

Date of the creation: 1964.

Casting: Male choir a capella.

Text: Aramaic fable.

Publisher: (N) Artistic Ensemble of Army of Vít Nejedlý, Prague.

Premiere: 6. 4. 1966 Prague – Dvorak's hall Rudolfinum. Male choir of Vit Nejedlý, M. Košler.

### **NEŠŤASTNÁ VOJNA (UNHAPPY MILITARY SERVICE)**

Date of the creation: 1978.

Casting: Male choir a capella.

Text: Folk.

Parts: 1. Prolog, (Lento espressivo) – Na trávníčku, na zeleném, 2. Tatičku můj starý, 3. Epilog (Moderato) – Ty hvězdičko tmavá.

Publisher: (G) Panton 8112 0306 (2. part), Pěvecké sdružení pražských učitelů (Choral Association of Prague Teachers), A. Šídlo.

Premiere: 23. 3. 1980 Prague – Hall of Mirrors Klementinum, Pěvecké sdružení pražských učitelů (Choral Association of Prague Teachers), A. Šídlo.

## **6.2 Female choirs**

### **ODVĚKÁ KOSMETIKA (ETERNAL COSMETICS)**

Date of the creation: 1985.

Casting: 3-voiced female choir a capella.

Text: Publius Ovidius Naso, Medicamina Faciei femininae a Ars amatoria.

Parts: 1. O sličné tváři. De facie formosa, 2. O umění se líčí. De arte facie colorandi, 3. O vlasech. De crinibus, 4. O trvalosti vnitřní krásy. De pulchritudine sempiterna, quae virtus occultatur.

Publisher: (N) B. Schott's Söhne, House of Culture, Jihlava.

Premiere: 7. 12. 1986 Prague, Dvorak's hall Rudolfinum, Canti di camera, Z. Lukáš.

### **O VLAŠTOVKÁCH A DÍVKÁCH (ON SWALLOWS AND GIRLS)**

Date of the creation: 1960.

Casting: 3-voiced female choirs a capella.

Text: Folk (Czech, Bohemian, Moravian, Silesian).



Parts: 1. Dívča, dívča, laštovička, 2. Či's něbyl doma, 3. Vlaštovička lítá, 4. Jaskuvečka lítá, 5. Ta naša lavečka, 6. Laštovjička, malý ftáček, 7. Kukačka kuká, 8. Ach, laštověnka, 9. Vlaštovička lítá.

Publisher: (N) State Music Publishing; Bärenreiter Verlag; Central House of artistic creativity, Prague; Institute for cultural and educational activities, Prague. (G) Panton 110358, Female Choir of Czechoslovak Radio Choir, M. Malý.

Premiere: 6. 3. 1961 Liberec.

### **ŘECKÝ SLOVNÍK (GREEK DICTIONARY)**

Date of the creation: 1974.

Casting: 2-4voiced female choir accompanied by harp (or piano).

Text: Individual Greek words (one word or two words in one choir).

Parts: 1. Megalofrosyne (Hrdost), 2. Kalokagathia (Ctnost), 3. Maches epidymia (Dychtivost boje), 4. Agape – hetairia (Láska – přátelství), 5. Aganaktesis (Hněv), 6. Thanatos (Smrt), 7. Amfisbetesis (Spor), 8. Algadon (Bolest), 9. Charmone – syntychia (Radost – štěstí).

Publisher: (N) Supraphon – Bärenreiter Verlag.

(G) Supraphon 1 19 2408, Kühn female choir, P. Kühn; Supraphon 1112 2455, Female Choir of Czechoslovak Radio Choir in Prague, L. Váchalová – harp, M. Malý; Balkanton BXA 11728, Kamerna band Polifonija, I. Dimitrov; Panton 8112 0416 (2., 8., 9. part), Severáček, J. a M. Uherkovi; Panton 810302–7212 (selection). (CD) Thorofon CD CTH 2107, Mädchenchor Hannover; E. Wegnerová – harp, L. Rutt.

Premiere: 8. 3. 1978 Prague, Týden nové tvorby (Week of new creation). Kühn female choir, M. Spitzerová – harp, P. Kühn.

### **ZÁVOJ A SLZY (VEIL AND TEARS)**

Date of the creation: 1970.

Casting: 2-4voiced female choir accompanied by bass clarinet.

Parts: 1. Stavební píseň, 2. Snídaně, 3. Odpověď nevyřčená, 4. V září.

Publisher: The composition has not been published.

Premiere: 27. 11. 1971 Jihlava.

### 6.3 Mixed choirs

#### **BILDER DER HOFFNUNG**

Date of the creation: 1998.

Casting: Mixed choir a capella.

Text: Christine Blume.

Publisher: (N) Schott Musik International, 1998; Schott Musik International, 2000 – Mainz.

Premiere: Not documented.

#### **CANTICO DELLE CREATURE – PÍSEŇ BRATRU SLUNCI (SONG OF BROTHER SUN)**

Date of the creation: 1987.

Casting: Mixed choir a capella.

Text: St. Francis z Assisi.

Publisher: (N) Bärenreiter Verlag; Europees muziekmfestival voor de jeugd, Neerpelt, (G) Azymuth AZ 1027, Canticorum iubilo; Panton 81 0827, Kühn mixed choir, P. Kühn, (CD) Azymuth AZ CD 01027, Canticorum iubilo, O. Dohnanyi; Lunarion LN 0008 – 4111, University Artistic Ensemble, J. Brych.

Premiere: 30. 4. 1988 Neerpelt – Belgie, Europees muziekmfestival voor de jeugd (five times as a competitive piece).

#### **CHRISTEN UND HEIDEN**

Date of the creation: 2002.

Casting: Mixed and children's choir with organ accompaniment.

Publisher: The composition has not been published.

Premiere: 1. 11. 2002 – Meldorf, Jugendkantorei a Dom kantorei, Jan Kalfus – organ, Paul Nancekievill – conductor.

#### **DECH DÁVNO ZAŠLÝCH DNŮ (DESIRE OF ANCIENT THINGS)**

Date of the creation: 1984.

Casting: Mixed choir a capella.

Text: Arthur Symons.

Parts: 1. On an Air of Rameau, 2. By the Pool, 3. A Tune.

Publisher: (N) United Music Publisher (G) Panton 810794 – 1211, Canticorum iubilo, O. Dohnanyi, Azymuth AZ 1027, Canticorum iubilo, O. Dohnanyi, (CD) Azymuth AZ CD 01027, Canticorum iubilo, O Dohnanyi, Opus B CD 9102, Rilkeensemblen, G. Eriksson.

Premiere: 27. 4. 1985 Westport (USA) – Unitarian Church, Westport Madrigal Singers, J. Kimball.

### **FROM LIFE TO LIFE**

Date of the creation: 1991.

Casting: Mixed choir.

Text: Delores Dufner.

Publisher: (G) Laurandale Ass. Von Nuys, California (USA); Lunarion LN 0008 – 4111, University Artistic Ensemble, J. Brych.

Premiere: 1. 5. 1992 Cathedral in Minnesota (USA).

### **KNIHA HODINEK (RILKE-STUNDENBUCH)**

Date of the creation: 2000.

Casting: Mixed choir a capella.

Text: Rainer Maria Rilke „Das Buch von der Pilgerschaft“.

Publisher: The composition has not been published.

Premiere: Not documented.

### **LÁSKA A SMRT (LOVE AND DEATH)**

Date of the creation: 1957–1958.

Casting: Mixed choir a capella.

Text: Czech, Moravian and Slovak folk poetry.

Parts: 1. Pod zeleným dubem, 2. Galanečka moja, 3. Stálá láska, 4. Marné bránění, 5. Bezpečnost, 6. Slunečko zachodí, 7. Utonulý.

Publisher: (N) State Music Publishing, Central House of artistic creativity, Prague – 1964; (G) Supraphon DV 5755, SUA 18 506, Czech choir, J. Veselka; Supraphon SP 20307 (Slunečko zachodí), Žilina mixed choir, I Kallay; (CD) Azymuth AZ CD 01027, Czech Philharmonic Choir, J. Veselka.

Premiere: 31. 5. 1959 Prague, Prague Spring, Mixed choir Czech song (one part – not documented, which was it), 22. 11. 1959 Jihlava, Festival vokální tvorby (Vocal festival), Mixed Choir of Czechoslovak Radio, V. Jiráček (whole).

### **LEAD KINDLY LIGHT**

Date of the creation: 1969.

Casting: Mixed choir.

Text: John Henry Newman.

Publisher: The composition has not been published.

Premiere: Not documented.

### **MUNDUS IN PERICULO**

Date of the creation: 1994 – 1995.

Casting: Mixed choir a capella.

Text: Old Testament.

Parts: 1. Vae gentibus, 2. Paenitentia, 3. Visio pacis.

Publisher: (N) Pro organo Musikverlag Herbert Jess, 1995 – Leutkirch/Allgäu.

Premiere: Not documented.

### **NEPOTOPITELNÁ LOĎ (UNSINKABLE SHIP)**

Date of the creation: 1977.

Casting: Mixed choir a capella.

Text: Vladimír Burič (translation Václav Daněk).

Publisher: (N) Český hudební fond (Czech Music Fund).

Premiere: Not documented.

### **NOC (NIGHT)**

Date of the creation: 1986.

Casting: Mixed choir a capella.

Text: Karel Hynek Mácha.

Publisher: Bärenreiter, 2003 – Prague.

Premiere: 23. 1. 1988 Praha – Dvorak's hall Rudolfinum, Prague Male Choir, Iuventus paedagogica, M. Malý.

### **OTÁZKA – DIE FRAGE NACH DEM GEIST (QUESTION)**

Date of the creation: 1994.

Casting: Mixed choir a capella.

Text: Wilhelm Willms.

Publisher: (N) Doblinger Verlag,

Premiere: 1994 – Salzburg.

### **POZDRAV MARSYOVI (GREETING TO MARSYAS)**

Date of the creation: 1980.

Casting: Mixed choir a small instrumental ensemble.

Parts: 1. Preludium, 2. Chorál, 3. Finale.

Publisher: The composition has not been published.

Premiere: 2. 3. 1981 Prague – Martin's palace, Linha Singers, J. Linha.

### **RHYTMUS DE GAUDIIS PARADISI**

Date of the creation: 1995.

Casting: Mixed choir a capella.

Text: Thomas Kompenský.

Publisher: (N) Pro organo Musikverlag Herbert Less, 1996 – Leutkirch/Allgäu (CD) Corkfest Records 1996.

Premiere: 3. 5. 1996 – Brno, Assembly House, acquired JAMU, Brno Academic ensemble, J. Kyzlink.

### **SPIRITUS MUNDUM ADUNANS**

Date of the creation: 1994.

Casting: Mixed choir a capella or for mixed choir and organ ad libitum.

Text: Notker Balbulus.

Publisher: (N) Doblinger Verlag.

Premiere: 28. 8. 1994 Salzburg (Rakousko) – cathedral.

### **UBI CARITAS ET AMOR**

Date of the creation: 1964.

Casting: 6voiced mixed choir a capella.

Text: Anonym around 450.

Publisher: (N) Bärenreiter Verlag. (G) Supraphon 1 12 0880, Mixed Choir of Czechoslovak radio, M. Malý; Panton 810794 – 1211, Canticorum iubilo, O. Dohnanyi; Azymuth AZ 1027, Canticorum iubilo, O. Dohnanyi. (CD) Azymuth AZ CD 01027 Canticorum iubilo, O. Dohnanyi.

Premiere: 3. 5. 1965 West Berlin - Berlin Philharmonic Hall, Heinrich Schütz – Fest, Gächinger Kantorei, H. Rilling.

### **VERBA SAPIENTIAE – SLOVA MOUDROSTI (WORDS OF WISDOM)**

Date of the creation: 1992.

Casting: Mixed choir a capella.

Text: Old Testament.

Parts: 1. De circuitu aeterno (Kazatel), 2. Laus mulieris (Přísloví), 3. De tempore (Kazatel).

Publisher: (N) B. Schott's Söhne. (CD) Lunarion LN 0008 – 4111 (De tempore), University Artistic Ensemble, J. Brych; Hope College CD 1193 – 02 (De circuitu aeterno).

Premiere: 3. 5. 1991 Cork (Irsko) – University hall, Cork International Choral Festival (part 1); 13. 6. 1991 Prague – National Museum, University Artistic Ensemble, J. Brych (part 3); 27. 3. 1993 Prague – Church of St. Clement, Mixed Choir of Czechoslovak radio, L. Mátl (whole).

### **VISIO PACIS**

Date of the creation: 1994.

Casting: Mixed choir a capella.

Text: Old Testament – Isaiah.

Publisher: (N) Pro organo – Verlag 1994 in Leutkirch (SRN).

Premiere: 5. 11. 1994 Reykjavik (Island), Dómský sbor (Dom choir); M. Fridriksson.

## **6.4 Children's choirs**

### **CATONIS MORALIA – CATONOVA MUDROSLOVÍ**

Date of the creation: 1974 – 1975.

Casting: 4voiced children choir a capella.

Text: Anonym probably from the 3rd century. (mistakenly attributed to Caton – english translation Jane May).

Parts: 1. Preludio, 2. Allemande, 3. Courante, 4. Sarabande, 5. Air, 6. Gigue.

Publisher: (N) G. Schirmer – 1986; Park of culture and rest, Olomouc (in Zpíváme s Kantilénou); Edition Ferrimontana.

(G) Supraphon 1122315, Kantiléna, I. Sedláček; Europees muziekfestival voor de jeugd, Neerpelt 6851173 (Preludium, Air), Severáček, M. Uherek; Ljubljana LD 0384 (Gigue), Mladniski pevski festival Celje 77, choir of Dositej Obradovic, M. Veljkovic.  
Premiere: 10. 3. 1975 Liberec. Apparently Severáček, M. Uherek

### **CO SE ZA DEN ZAŽIJE (WHAT HAPPENS THROUGH THE DAY)**

Date of the creation: 1973.

Casting: One- or double-voiced children choir.

Text: Ilja Hurník.

Parts: 1. Brýle, 2. Klíč, 3. Květináč, 4. Vejce, 5. Mraky a vítr, 6. Trumpeta, 7. Pěna, 8. Vana, 9. Banány, 10. Krupice.

Publisher: (N) Klub pracujících (Club of workers), Jirkov; Okresní a kulturní středisko (District and Arts Centre), Tachov; Edition Ferrimontana; Czech Music Fund.

Premiere: 9. 11. 1974 Olomouc.

### **DESET POETICKÝCH DUET (TEN POETIC DUETS)**

Date of the creation: 1965.

Casting: Double-voiced children choir a capella.

Text: Vítězslav Nezval.

Parts: 1. Jeden, druhý, 2. Bílé a růžové peřiny, 3. Hory, hory, 4. Šiji hvězdný šat, 5. Rybář v moři, 6. Podzime, podzime, 7. Pohled, jak hasne raketa, 8. Vítr fouká ze strniska, 9. Vyletěla holubice, 10. Noc skládá každý večer stánek.

Publisher: (N) Panton – 1982; Ústřední dům lidové umělecké tvořivosti (Central House of artistic creativity), Prague.

Premiere: 21. 5. 1966 Jirkov.

### **DĚTI A RODIČE (CHILDREN AND PARENTS)**

Date of the creation: 1999.

Casting: One-voiced children choir, One-voiced male choir and double-voiced female choir accompanied by fipple flute.

Publisher: The composition has not been published.

Premiere: Not documented.

### **ELCE, PELCE, KOTRMELCE (HUBBLE BUBBLE FLIP FLOP)**

Date of the creation: 1969–70, orchestrated on 1971.

Casting: One-voiced children choir and piano (or instrumental ensemble).

Text: Václav Fischer.

Časti: 1. Vláček, 2. Psaní, 3. Paša, 4. Ryba, 5. Drbání, 6. Ano, ano – ne, ne, 7. Bolístka, 8. Dřevorubec, 9. Lakování, 10. Kovář, 11. Prašná brána, 12. Velbloud, 13. Medvěd, 14. Čáp, 15. Stonožka, 16. Veslování, 17. Vlnky, 18. Raketa, 19. Kocour, 20. Zajíc, 21. Tunel, 22. Plavání, 23. Pejsek, 24. Divoká husa, 25. Ještěrka, 26. Řezání, 27. Sedmikráska, 28. Prší, 29. Borovice, 30. Husar, 31. Letadlo, 32. Kolíbka, 33. Žába, 34. Kroupy, 35. Zvony, 36. Motory, 37. Sudy, 38. Zámečnický, 39. Větrník, 40. Kolo, 41. Vrabec, 42. Šalvěj, 43. Had, 44. Strom, 45. Máchání, 46. Houpačka, 47. Trakař, 48. Váha, 49. Klubíčko, 50. Kotrmelce.

Publisher: (N) Supraphon – Prague 1982; Klub pracujících (Club of workers), Jirkov. (G) Supraphon 113997, n. 19 – 22 (whole), Severáček, M. a J. Uherek, Instrumental group and set of Orff's instruments, P. Jurkovič; Supraphon 1299844 (selection of 40 songs), same artists.

Premiere: Not documented.

### **JARNÍ POPĚVKY (SPRING TUNES)**

Date of the creation: 1961.

Casting: One-voiced children choir and piano (or small orchestra).

Text: František Branislav (n. 3), Václav Čtvrtek (other parts).

Parts: 1. Májová, 2. Jaro už je tu, 3. Na trakaři, 4. Ukolébavka pro syna, 5. Jarní písnička, 6. Ukolébavka pro dcerku, 7. Písnička na výlet.

Publisher: (N) Supraphon (except n. 5) – 1974; Krajské osvětové středisko (Regional educational center), Ostrava; Panton, Prague (three parts in anthology *Leť k slunci, písničko*); Státní hudební Vydavatelství (State Music Publishing), Prague (*Písnička na výlet* in anthology *Pionýrské písně*); Panton, Prague (*Ukolébavka pro dcerku* in album *Usmívej se, písničko*); Svátky písní, Olomouc (*Jarní písnička a Písnička na výlet*).

(G) Supraphon DM 10155 (*Ukolébavka pro dcerku*), Ústřední pionýrský soubor (Central pioneering file), J. Mikeš; Supraphon DM 10155 (*Písnička na výlet*), Severáček, M Uherek, Instrumental group, F. Havlík.

Premiere: 17. 2. 1963 Prague.



### **KOLEDNÍCI Z TĚŠÍNSKA (CAROLLERS OF TESIN)**

Date of the creation: 1963.

Casting: One-voiced children choir, children solos and piano.

Text: Silesian carols.

Parts: 1. Daj Pan Bog večer, 2. Z raja pěkného mjasta, 3. Het, het, kolenda, 4. Veselme se, 5. Ej, vanoce nastaly, 6. Bug vam zaplać.

Publisher: (N) Státní hudební vydavatelství (State Music Publishing) (in Vánoční knížka); Informační centrum dětského sborového zpěvu (Information Center of Children's Choral singing), Olomouc (in Zpíváme s Kvítkem).

Premiere: 26. 12. 1963 Prague.

### **KOLOTOČ A HVĚZDY (CAROUSEL AND STARS)**

Date of the creation: 1963–1964.

Casting: One-threevoiced children choir and piano.

Text: Karel Šiktanc.

Parts: 1. Kocour muzikant, 2. Sklenice a talířek, 3. Ježek a koloběžka, 4. Tulák stůl, 5. Tetky štětky, 6. Kolotoč a hvězdy, 7. Hříbek a posměváček, 8. Smutný vodopád, 9. Zlá sekera, 10. Vybírává tuň, 11. Neposlušné laně.

Publisher: (G) Supraphon DV 10208 (Kolotoč a hvězdy, Smutný vodopád, Tetky štětky), Šlapan children choir; J. Smykal – piano; I. Sedláček; Supraphon DM 10189 (Kocour muzikant), Severáček, M. Uherek.

Premiere: 15. 11. 1964 Prague.

### **MALÁ ZVONKOHRA (SMALL CARILLON)**

Date of the creation: 2003.

Casting: Children choir with piano accompaniment.

Publisher: The composition has not been published.

Premiere: Not documented.

### **NOVÝ DŮM (THE NEW HOUSE)**

Date of the creation: 1965.

Casting: Double-voiced children choir.

Text: Jindřich Hilčr.

Publisher: (N) Státní pedagogické nakladatelství (State educational publishing) (in Estetická výchova, 1965 – 66).

Premiere: Not documented.

### **PÍSNÍČKY PRO MATEŘSKÉ ŠKOLY (SONGS FOR KINDERGARTENS)**

Date of the creation: 1976.

Casting: Children voices and piano.

Text: Václav Fischer (1–3), Václav Renč (4 and 5), Hedvika Průchová (6 and 7), Ilja Hurník (4, 8 and 9).

Parts: 1. Naše učitelka, 2. Motorista, 3. Kolotoč, 4. Papírová lodička, 5. Panenka Nána, 6. Draku, vyleť výš, 7. Probuzení, 8. Prádlo, 9. Zub.

Publisher: The cycle has not been published.

Premiere: Not documented.

### **PŘÍBĚH PANA MOZARTA (STORY OF MR. MOZART)**

Date of the creation: 1988.

Casting: Four-voiced children choir a capella.

Text: Jan Skácel.

Publisher: Schott Musik International.

Premiere: 23. 5. 1988 Prague.

### **PSALMUS 8**

Date of the creation: 1993.

Casting: Three-voiced children or female choir a capella.

Text: Bible.

Publisher: (N) Europees muziekfestival voor de jeugd, Neerpelt, Edition Ferrimontana.

Premiere: Taken place in the choral competition in Neerpelt 1. 5. 1994.

### **RONDEL**

Date of the creation: 1992.

Casting: Three-voiced children or female choir a capella.

Text: Charles d'Orleans.

Publisher: Edition Ferrimontana – Frankfurt.

Premiere: 5. 8. 1992 Grasse (France).

### **SLAVÍČEK RAJSKÝ (LITTLE NIGHTINGALE OF EDEN)**

Date of the creation: 1970.

Casting: Three-voiced children or girls choir a capella.

Text: Stěpan Ščipačov.

Parts: 1. Zdravas, Hvězdo mořská, 2. Komuž se utéci máme, 3. Vesel se Panno, 4. Maria, Matko milosti, 5. Matičko boží, 6. O, Přeslavná Paní světa.

Publisher: (N) Pro organo-Verlag Herbert Jess – 1989 ; Dům kultury (House of Culture), Jihlava.

Premiere: Not documented.

### **ŠŤASTNOU CESTU (BON VOYAGE)**

Date of the creation: 1973.

Casting: One-voiced children choir and piano.

Text: Václav Fischer.

Parts: Jedeme, jedeme (refrain) 1. Pěšky, 2. Saně, 3. Na kole, 4. Autobus, 5. Plachetnice, 6. Vzducholod', 7. Raketa.

Publisher: (N) Culture and Leisure Park, Olomouc.

Premiere: 21. 9. 1974 Olomouc.

### **TŘI PRÁZDNINOVÉ PÍSNÍČKY (THREE HOLIDAY SONGS)**

Date of the creation: 1977.

Casting: One-voiced children choir and piano.

Text: Václav Fischer.

Parts: 1. Zpíváme si do kroku, 2. Na prázdniny, 3. Škola volá.

Publisher: The compositions have not been published.

Premiere: 26. 4. 1977 Mladá Boleslav.

### **UKOLÉBAVKA PRO MÁMU (THE LULLABY FOR MOM)**

Date of the creation: 2002.

Casting: Solo, children choir and piano.

Publisher: The composition has not been published.

Premiere: Not documented.

### **UŽ ZRAJE PODZIM (AUTUMN GROWING MATURE)**

Date of the creation: 1956.

Casting: Three-voiced children choir a capella.

Text: Josef Václav Sládek (n. 1), Václav Čtvrtek (n. 2), František Branislav (n. 3).

Parts: 1. Husopaska, 2. Podzimní, 3. Běží vítr.

Publisher: (N) Supraphon, Bratislava; Edition Ferrimontana (1991 Podzimní – 1993 Husopaska, Běží vítr).

(G) Panton 080204.880204 (Podzimní), Kantiléna, I. Sedláček.

Premiere: 30. 3. 1957 Brno.

### **VÁNOČNÍ PÍSNĚ (CHRISTMAS SONGS)**

Date of the creation: 1960.

Casting: Double-three-voiced children choir with piano accompaniment.

Text: Pavel Tumlíř.

Parts: 1. Stromečku nechod' spát, 2. Koleda, 3. Tajemství, 4. O třech zvonečcích.

Publisher: (N) Státní hudební vydavatelství (State Music Publishing) (in Vánoční knížka).

Premiere: 2. 4. 1962 Plzeň.

### **VÍCEHLASÉ ÚPRAVY LIDOVÝCH PÍSNÍ (POLYPHONIC ARRANGEMENTS OF FOLK SONGS)**

Date of the creation: s. a.

Casting: Double-voiced or three-voiced children choir with piano accompaniment.

Publisher: The cycle has not been published.

Premiere: Not documented.

### **VYPRÁVĚNÍ S REFRÉNEM (TELLING THE REFRAIN)**

Date of the creation: 1969.

Casting: Children solos, children choir and piano (or Orff's instrumentation)

Text: Milan Ferko.

Parts: 1. Velký cestovatel, 2. Do růžova.

Publisher: (N) Supraphon (n. 1 in Czech Orff's school III., n. 2 independently).

Premiere: 20. 10. 1972 Olomouc.

### **V TRÁVĚ (IN THE GRASS)**

Date of the creation: 1959.

Casting: One-voiced children choir and piano.

Text: František Hrubín (n. 1, 3, 5, 7, 9, 10, 12 a 13), Jan Čarek (n. 2, 4, 6, 8, 11 and 14).

Parts: 1. V trávě, 2. Potůček, 3. Taneček, 4. Co je sníh, 5. Kutálení – Honička, 6. Na rybníčku, 7. Běhám, běhám, 8. Do deseti, 9. Klubko, 10. Vlny a vlnky, 11. Ptáčkové – miláčkové, 12. Když si hrajeme s míčkem, 13. Pampeliška, 14. Vlák.

Publisher: (N) Orbis.

(G) Supraphon 04205, 04206, Children choir Czechoslovak radio, Rejcha brass quintet, B. Kulínský.

Premiere: 5. 2. 1960 Prague.

### **WAHLSPRUCH (2002)**

Date of the creation: 2002.

Casting: Children choir, two trumpets, two trombones and organ.

Publisher: The composition has not been published.

Premiere: Not documented.

### **ZAMRZLÉ PÍSNÍČKY (FROZEN SONGS)**

Date of the creation: 1977.

Casting: Double-voiced children choir accompanied by Orff's instruments

Text: Václav Fischer.

Parts: 1. Malíř mráz, 2. Vrány, 3. Studánka, 4. Metelice, 5. Klouzačka, 6. Rolničky, 7. Koulovačka, 8. Vánoce v lese.

Publisher: (N) Culture and Leisure Park, Olomouc.

Premiere: 10. 9. 1977 Olomouc.

### **ZELENÁ SE SNÍTKA (TWING GROWING GREEN)**

Date of the creation: 1954.

Casting: Children choir and piano (or children choir, solos and instrumental group).

Text: Václav Čtvrtek (n. 1, 2, 3, 9, 12, 13 and 14), František Hrubín (n. 6), Jaroslav Seifert (n. 4), Pavel Bojar (n. 5), Oldřich Kryštofek (n. 8 and 10), Jan Čarek (n. 7 and 11).

Parts: 1. Jarní slunce, 2. Jarní, 3. Na našem sádku, 4. Vrbová písťalka, 5. Jaro už stává, 6. Kohoutek a slepička, 7. Kdyby tu nic nebylo, 8. Písnička pro maminku, 9. Podzimní, 10. Padej, dešti, deštičku, 11. Vlaštoky a sníh, 12. Sníh, 13. Písnička o vrabci, 14. Veselá sanice.  
Publisher: (N) State publishing imaginative literature, music and art; State Music Publishing; Supraphon; Panton (Písnička pro maminku); Czechoslovak radio, Prague (Vrbová písťalka a Sníh); Barenreiter – 2001.

(G) Supraphon DM 5638, Kühn children choir; M. Kühn, members of the Czech Philharmonic Orchestra, M. Turnovský; Panton 010110 (Na našem sádku, Kdyby tu nic nebylo), Severáček, M. Uherek.

Premiere: 5. 2. 1956 Prague.

### **ZVĚDAVÉ PÍSNÍČKY (CURIOUS SONGS)**

Date of the creation: 1974.

Casting: Solo voice, one-voiced children choir and piano.

Text: Magda Gazdová (n. 1), Hedvika Průchová (n. 2), Zuzana Nováková (n. 3) a Václav Fischer (n. 4).

Parts: 1. Co dělá vítr, 2. Petrklíč, 3. Zvědavá písnička, 4. Barevný svět.

Publisher: (N) Klub pracujících, Jirkov; Okresní kulturní středisko (Club of workers Jirkov; District Cultural Centre), Žďár nad Sázavou; Edition Ferrimontana.

(G) Supraphon 11173200 (Barevný svět), Kořata, Children choir of kindergartens in Chlumec/Ústí nad Labem, E. Koupilová; Supraphon 11194623 (Barevný svět), same artists.

Premiere: 26. 4. 1974 Jirkov.

## **6.5 Cantatas**

### **BALADY (BALLADS)**

Date of the creation: 1953, 1957.

Casting: Solos, mixed choir and orchestra.

Parts: 1. Porada (folk poetry – K. J. Erben), 2. Balada rytířská (Silesian folk poetry), 3. Dívka a džbán (Czech folk poetry).

Publisher: The composition has not been published.

Premiere: 22. 3. 1958 Prague – Dvorak's hall Rudolfinum, Český pěvecký sbor, Symfonický orchestr hl. m. Prahy, V. Jiráček.

### **HOŘKÁ HLÍNA (PLAIN CLAY)**

Date of the creation: 1960.

Casting: Baritone, mixed choir and organ.

Text: Poems by Jaroslav Seifert.

Parts: 1. Píseň žen a mužů, 2. Píseň o rodné zemi, 3. Země chudých.

Publisher: (N) Panton (version with piano accompaniment); Ústřední dům lidové umělecké tvořivosti; Československý rozhlas, Praha (Píseň o rodné zemi), (G) Panton 81 0898 – 1231, Pěvecký sbor Československého rozhlasu, J. Hora – varhany, V. Kříž – baryton, P. Kühn.

Premiere: 17. 11. 1959 Brno, Vysokoškolský umělecký soubor Brno, L. Coufalík (Země chudých); 20. 11. 1959 Jihlava, Festival vokální tvorby, pěvecký sbor Foerster, L. Mátl (Píseň o rodné zemi); 1. 4. 1960 Praha – Smetanova síň Obecního domu, Vysokoškolský umělecký soubor Brno, M. Buček – organ, L. Coufalík (whole).

### **POCTA KARLU IV. (HOMAGE TO CHARLES IV.)**

Date of the creation: 1978.

Casting: Male choir and orchestra.

Text: Foundation charter of Charles University.

Publisher: (N) Supraphon – Bärenreiter Verlag.

Premiere: 10. 10. 1978 Prague – Lucerna, Symfonický orchestr hl. m. Prahy FOK, Pražský mužský sbor, J. Bělohávek.

### **PRAGENSIA**

Date of the creation: 1972.

Casting: Chamber mixed choir and instrumental accompaniment.

Text: Rudolf recipe.

Parts: Prolog, 1. Jak kule ohnivé dělali, 2. Jak zvony líti, 3. Kámen mudrců.

Publisher: (N) Supraphon – Bärenreiter Verlag (score), (G) Supraphon 1 19 1397, Pražští madrigalisté, M. Venhoda; Supraphon 1 12 1607, Pražští madrigalisté, M. Venhoda.

Premiere: 1. 3. 1973 Prague – National Museum, Pražští madrigalisté (1st part); 13. 3. 1973 Prague – Dvorak's hall Rudolfinum, Pražští madrigalisté, M. Venhoda (whole).

## **PRAŽSKÉ TE DEUM (PRAGUE TE DEUM)**

Date of the creation: 1989.

Casting: Mixed choir, brass instruments and drums (or mixed choir and organ).

Text: Sacred.

Publisher: (N) B. Schott's Söhne, (G) Supraphon 11 1438-1231, Pražský filharmonický sbor, J. Kšica – organ, L. Mátl, (CD) Supraphon 11 1438-2231, Pražský filharmonický sbor, J. Kšica – organ, L. Mátl.

Premiere: 20. 4. 1990 Prague – Church of St. Nicholas in Malá Strana, Pražský filharmonický sbor, L. Mátl.

## **STARODÁVNÉ ČAROVÁNÍ MILÉMU (THE ANCIENT WITCHCRAFT FOR THE LOVER)**

Date of the creation: 1957.

Casting: Three female voices and mixed choir a capella.

Text: Moravian folk poetry.

Publisher: (N) Bärenreiter Verlag, (G) Supraphon 0 89 9988, Pražští madrigalisté, M. Venhoda; Supraphon DV 5755, SUA 18506, Český pěvecký sbor, M. Venhoda; Panton 8112 0426, Canticorum iubilo, O. Dohnányi; Azymuth AZ 1027, Canticorum iubilo, O. Dohnányi, (CD) Azymuth AZ CD 01027, Pražští madrigalisté, M. Venhoda.

Premiere: 9. 4. 1959 Hradec Králové, Noví pěvci madrigalů, M. Venhoda.

## **6.6 Oratorios**

### **ANNO DOMINI**

Date of the creation: 1999.

Casting: Solos, mixed choir, children choir, male choir and recite.

Libreto: Michael Hermes on passages from the texts the of prophet Isaiah and the epistle of Saint Paul.

Parts: 1. Advent, 2. Vánoce, 3. Pašije, 4. Velikonoce, 5. Svatodušní svátky, 6. Kristus král.

Publisher: (N) Schott Music International Mainz, (CD) Erzbistum Paderborn

Premiere: 1. 8. 1999 Dóm in Paderborn (SRN), Theodor Holthoff – conductor.



## **APOLOGIA SOKRATUS (APOLOGY OF SOCRATES)**

Date of the creation: 1967.

Casting: Alto, baritone, mixed and children's choirs and orchestra.

Text: Platón, Defence of Socrates, Greek original.

Parts: 1. O ctnosti, 2. O zlu, 3. O smrti.

Publisher: (N) Supraphon; Český hudební fond (choral score), (G) Supraphon 0 19 0558, Týden nové tvorby, L. Márová a A. Švorc – singing, Dětský pěvecký sbor Československého rozhlasu, B. Kulínský, Pěvecký sbor Československého rozhlasu, M. Malý, Male choir of V. Nejedlý, M. Košler, Symfonický orchestr hl. m. Prahy FOK, Z. Košler; Supraphon 1 12 0880, L. Márová a A. Švorc – Dětský pěvecký sbor Československého rozhlasu, B. Kulínský, Pěvecký sbor Československého rozhlasu, M. Malý, Symfonický orchestr hl. m. Prahy FOK, Z. Košler.

Premiere: 26. 11. 1967 Jihlava – Dům kultury, Vocal festival, Symfonický orchestr hl. m. Prahy FOK (Symphony orchestra of the Prague city), Choir of Czechoslovak Radio, Z. Košler.

## **CUSANUS – MEDITATIONEN (2000)**

Date of the creation: 2000.

Casting: Tenor, mixed choir, string orchestra and harp (or organ).

Text: Eben's, using own ideas of Nicolaus Cusan.

Publisher: (N) Schott Music International 2001, Mainz.

Premiere: 24. 5. 2001 Bernkastel SRN – Bonner Kammerchor, Komorní orchestr Mladí, Thomas Klose – tenore, Konstanze Jarczyk – harp, Peter Henn – conductor.

## **IACOBUS (2002)**

Date of the creation: 2002.

Casting: Baritone, mixed choir and chamber orchestra.

Text: Kodex calixtinský z 12. stol.

Publisher: Skladba nebyla vydána.

Premiere: 10. 11. 2002 Göttingen – St. Jacobi Kirche, Göttingener Symphonie Orchester, Stefan Kordes – conductor.

## **JEREMIAS**

Date of the creation: 1997.

Casting: Solos, mixed choir, orchestra, narrator.

Libreto: Eben's, passages from the same name by Stefan Zweig drama.

Publisher: (N) Schott Music International 1997.

Premiere: 25. 5. 1997 Prague – Cathedral of St. Vitus at Prague Castle, Symphony Orchestra of the National Theatre in Prague, Bohumil Kulínský, Josef Průdek (director), A. K. Majewski set and costumes).

## **POSVÁTNÁ ZNAMENÍ (HOLY SIGNS)**

Date of the creation: 1993.

Casting: Soprano a baritone, mixed and children's choirs, organ (ad libitum dvoje), wind instruments (flute, 3 oboes, 3 bassoons, 2 trumpets, 2 trombones) and percussions.

Text: Old Testament, New Testament, Pontificale Romanum.

Parts: 1. Porta (Brána) – Introitus, 2. Incensum (Kadidlo) – Graduale, 3. Altare (Oltář) – Offertorium, 4. Calix (Kalich) – Communio, 5. Campanae (Zvony) – Conclusio.

Publisher: (N) Schott Music International 1993.

Premiere: 29. 10. 1993 Salzburg – Dóm, Pražský komorní sbor, Bambini di Praga, Dechy českých symfoniků, H. Kaupová – soprano, J. Kubík – baritone, J. Kšica and P. Černý – organ, B. Kulínský.

## **VATER DER LICHTER**

Date of the creation: 2001.

Casting: Soprano and bass, mixed choir, organ.

Text: Eben's, using own ideas of Nicolaus Cusan.

Publisher: The composition has not been published.

Premiere: 18. 7. 2001 Schwäbisch Gmünd (SRN), Stefan Britvík – choir conductor.

## 6.7 Sacred vocal compositions

### 6.7.1 Masses

#### **ČESKÉ MEŠNÍ ORDINARIUM (CZECH ORDINARIUM MISSAE)**

Date of the creation: 1965.

Casting: Folk singing and organ (or for 4voiced mixed choir a cappella or for mixed choir, folk singing and organ).

Parts: 1. Kyrie, 2. Gloria, 3. Credo, 4. Sanctus, (+ 5. Benedictus), 6. Agnus.

Publisher: (N) Česká katolická charita, Praha (in Hymn-book); Pro organo (a) version for folk singing and organ, (b) version for mixed chorus a cappella; both with German liturgical text.

Premiere: 1. 1. 1966 Praha – church of St. Ignatius, church choir, J. Blabla.

#### **MISSA ADVENTUS ET QUADRAGESIMAE**

Date of the creation: 1951–1952.

Casting: Unisono male choir and organ.

Parts: 1. Kyrie, 2. Credo, 3. Offertorium, 4. Sanctus, 5. Benedictus, 6. Agnus (Pange lingua).

Publisher: (N) Lawson-Gould (agent for Europe: William Elkin Music Services, Norwich) (whole; Pater noster), Edition Ferrimontana (choral score), (G) Priory PR 125, The Choir of Wakefield Cathedral, P. Gould – organ, J. Bielby; Supraphon 11 1438-1231, Pražský filharmonický sbor, P. Eben – organ, L. Mátl, (CD) Supraphon 11 1438-2231, Pražský filharmonický sbor, P. Eben – organ, L. Mátl; Ultravox, Pražský mužský sbor, Z. Košler.

Premiere: 20. 3. 1955 Prague – Church of St. Jacob, choir of St. Jacob, J. Hercl.

#### **MISSA CUM POPULO**

Date of the creation: 1982.

Casting: Mixed choir, folk singing, 4 brass and organ.

Parts: 1. Preludium super Asperges me, 2. Kyrie, 3. Gloria, 4. Credo, 5. Versetti I. ad Offertorium Pueri Hebraeorum, 6. Sanctus – Benedictus, 7. Agnus Dei, 8. Versetti II. ad Communionem super Adoro Te, 9. Postlutium super Ite missa est.

Publisher: (N) Süddeutscher Musikverlag, (G) Panton 81 0801-1212, Týden nové tvorby, Pražský filharmonický sbor, Komorní soubor, J. Kšica – organ, L. Mátl, (CD) Panton

811141-2911, Pražský filharmonický sbor, Komorní soubor, J. Kšica – organ, L. Mátl.  
Premiere: 17. 7. 1983 Avignon (France), festival, L'Ensemble vocal d' Avignon, G. Durand.

### **MŠE ZA ZEMŘELÉ (MASS FOR THE DEAD)**

Date of the creation: 1966.

Casting: Male choir, folk singing and organ.

Parts: 1. Vstupní zpěv, 2. Zpěv mezi čtením, 3. Zpěv k obětování, 4. Zpěv k přijímání.

Publisher: The composition has not been published.

Premiere: Not documented.

### **TRUVÉRSKÁ MŠE (TROUVERE'S MASS)**

Date of the creation: 1969.

Casting: Solos, choir, 2 flutes, guitars and percussions, possibly organ.

Parts: 1. Vstup, 2. Mezizpěv, 3. Obětování, 4. Přijímání, 5. Závěr.

Publisher: (N) Pro organo; IPOS ARTAMA, Praha, a Dům kultury, Jihlava, (G) Azymuth AZ 1027, vokální a instrumentální ansámbl, J. Krček, (CD) Azymuth AZ CD 01027, vokální a instrumentální ansámbl, J. Krček.

Premiere: 14. 6. 1969 Prague – Church of St. Nicholas in Staroměstské náměstí (in Old Town Square), group Pilgrims.

## **6.7.2 Other sacred compositions**

### **ABBA – AMEN**

Date of the creation: 1999.

Casting: Mixed choir a capella.

Text: From the same name book P. W. Scheely.

Publisher: (N) Carus – Verlag 2002 – Stuttgart; Talacko editions, 2005, c2002 – Prague.

Premiere: 4. 11. 1999 – Prague, Martinů hall, Pražští pěvci, Stanislav Mistr – choir conductor.

### **ANTIFONY (ANTIPHONS)**

Date of the creation: 2002.

Casting: Mixed choir, male choir and organ.

Publisher: (N) Spectrum Musica sacra – Praha 2002.

Premiere: Not documented.

### **ANTIFONY A ŽALMY (ANTIPHONS AND PSALMS)**

Date of the creation: 1967.

Casting: Male choir, folk singing and organ.

Text: Propria missarum.

Parts: Adventní antifona I a žalm 84, Adventní antifona II a žalm 79a, Vánoční antifona a žalm 97, Antifona ke zjevení Páně a žalm 71, Antifona pro devítník a dobu předpostní a žalm 17, Postní antifona I a žalm 129, Postní antifona II a žalm 68, Postní antifona III a žalm 24, Antifona pro Svatý týden a žalm 21a, Velikonoční antifona II a žalm 117, Svatodušní antifona a žalm 103, Mariánská antifona II a žalm 112.

Publisher: (N) ) Sekretariát České liturgické komise, Praha (vocal part in Mass songs, whole), (G) Supraphon 0 29 9889 (Antiphon for the apparition of the Lord), Mužský sbor církve bratrské, J. Novák – singing, B. Kejř.

Premiere: Not documented.

### **CANTICA COMENIANA**

Date of the creation: 1970.

Casting: mixed choir a cappella and female choir with flute.

Text: Jan Amos Comenius.

Parts: 1. Ach, smutku můj, 2. Ó, milé dívky, 3. Nuž, křesťané, radujte se, 4. Ó, Bože veliký, 5a. U večer, když se na pokoj odzvoní, b. Po hodinách v noci, před vytrubováním, c. Ráno, když vstávati čas, 6. Otče náš, jenž v nebi bydlíš, 7. Ježíš Kristus, náš Spasitel, 8. Bože Otče, buď s námi, 9. Smiluj se, Bože, 10. Kristus, jenž byl dán na smrt.

Publisher: (N) Ústřední církevní nakladatelství; Süddeutscher Musikverlag, (G) Azymuth AZ 01027, Canticorum iubilo, O. Dohnányi, (CD) Azymuth AZ 1027, Canticorum iubilo, O. Dohnányi; Lunarion LN 0008-4111, Vysokoškolský umělecký soubor, J. Brych.

Premiere: 20. 11. 1970 Prague – Church of St. Martin in the Wall, Linha Singers.

### **ČTYŘI DUCHOVNÍ PÍSNĚ (FOUR SACRED SONGS)**

Date of the creation: 1985.

Casting: Folk singing and organ.

Text: Josef Hrdlička.

Publisher: (N) Česká katolická charita, Praha (in Hymn Book).

Premiere: Not documented.

### **ČTYŘI SBORY NA LATINSKÉ TEXTY (FOUR CHOIRS ON LATIN LYRICS)**

Date of the creation: 1973.

Casting: n. 1–3 for two- four-voiced children's or girls choir a cappella, n. 4 for mixed choir a cappella.

Text: Medieval anonymous (first three parts); Hermanus Concraktus, 11. century (fourth part).

Parts: 1. Mater cantans Filio, 2. De Angelis, 3. De Spiritu Sancto, 4. Salve Regina.

Publisher: (N) Europees muziekfestival voor de jeugd, Neerpelt; Informační centrum dětského sborového zpěvu, Olomouc; De Monte Leuven (1., 2. and 4. part); Bärenreiter Verlag (Salve Regina); Edition Ferrimontana (1. – 3. part), (G) Panton 810794-1211 (Salve Regina), Canticorum iubilo, O. Dohnányi; Azymuth AZ 1027 (Salve Regina), Canticorum iubilo, O. Dohnányi; Panton 81 0827 (Salve Regina), Kühnův sbor, P. Kühn, (CD) Azymuth AZ CD 01027 (Salve Regina), Canticorum iubilo, O. Dohnányi; Lunarion LN 0008 4111 (Salve Regina), Vysokoškolský umělecký soubor, J. Brych; BMG Ariola (De Angelis), Pražský dětský sbor, C. Stašek.

Premiere: 4. 5. 1974 Neerpelt (Belgium), Europees muziekfestival voor de jeugd.

### **DE SANCTO ADALBERTO**

Date of the creation: 1996.

Casting: Three-voiced male choir (tenore, baritone and bass).

Text: Origine cum Slavus, nomine Adalbertus.

Publisher: (N) Pro organo Musikverlag Herbert Jess, 1998.

Premiere: Not documented.

### **PATER NOSTER (1950)**

See MISSA ADVENTUS ET QUADRAGESIMAE

### **DUCHOVNÍ PÍSNĚ (SACRED SONGS)**

Date of the creation: 2001.

Casting: Mixed choir with harp, or for mixed choir, female choir with organ accompaniment.

Parts: 1. Ten klamný země lesk, 2. Nedejte se k spánku svěsti, 3. Nic at' tě nezmate, 4. Učin mě, Pane, nástrojem, 5. Dělníku boží, 6. Svatý Vojtěch, 7. Píseň k sv. Ludmile, 8. Hymnus k sv. Norbetovi.

Publisher: (N) Spectrum Musica sacra – Praha 2001.

Premiere: Not documented.

### **DUCHOVNÍ PÍSNĚ PRO LIDOVÝ ZPĚV (SACRED SONGS FOR FOLK SINGING)**

Date of the creation: 1954.

Casting: Folk singing with organ accompaniment.

Parts: 1. Píseň k Duchu svatému (F. X. Kašpar), 2. Svatá Ludmila (J. Zahradniček), 3. Nejsvětější srdce Ježíšovo (J. Komrska), 4. Svatý Vojtěch (J. Zahradniček), 5. Můj Bůh mi dostačí (St. Teresa), 6. Žalm 112 (F. X. Kašpar), 7. Nedejte se k spánku svěsti (St Teresa).

Publisher: (N) Česká katolická charita, Praha (part in Hymn Book); Společnost pro duchovní hudbu, Praha (Two mixed choirs in the words of St. Theresa), (G) Supraphon 0 29 9891 (Nedejte se k spánku svěsti), Mužský sbor církve bratrské, B. Kejř.

Premiere: Not documented.

### **DVA LITURGICKÉ ZPĚVY (TWO CHANTS)**

Date of the creation: 2000.

Casting: Mixed choir and organ.

Publisher: The composition has not been published.

Premiere: Not documented.

### **HYMNUS K DUCHU SVATÉMU (HYMN TO THE HOLY SPIRIT)**

Date of the creation: 1996.

Casting: Mixed choir a cappella.

Publisher: The composition has not been published.

Premiere: Not documented.

### **CHRÁMOVÁ (TEMPLE)**

Date of the creation: 1999.

Casting: Two-voiced girls or female choir accompanied by organ (or piano).

Text: Václav Fischer.

Publisher: (N) Carus-Verlag – Stuttgart 2002.

Premiere: 10. 4. 1999 – Pražská vonička, sbor Radost, V. Souček – choir conductor.

### **LITURGICKÉ ZPĚVY (CHANTS)**

Date of the creation: 1960.

Casting: Solo (or unison choir), mixed choir and organ.

Text: Propria of holidays and Sunday Masses (in Czech, Latin and German).

Parts: In Conceptione immaculate B. M. V. (1. Introitus, 2. Gratuale, 3. Evangelium, 4. Offertorium, 5. Communio), In Epiphania Domini (1. Introitus, 2. Gratuale, 3. Offertorium, 4. Communio and after any dtto), In Purificatione B. M. V., Dominica IV. in Quatragesima, Dominica de Passione, In Ascensione Domini, In Festo Corporis Christi, Festum Sacratiss. Cordis Jesu, S. Teresiae a Jesu Infante, In Festo D. N. Jesu Christi Regis, Festum Omnium Sanctorum, Missa “Dilexisti”.

Publisher: (N) Bärenreiter Verlag; Moravské hudební vydavatelství (three parts), (G) Supraphon 1119 9749 (one part), Smíšený sbor Praha, V. Kubový – organ, (CD) Signum X79-00 (selection); Rottenburger Dom 280696 (selection); CDA WN 101995 (selection), Antiphona AA 0040-2231 (selection), Amabile, 0041-2, 2007, Czech Children Choir, J. Skopal.

Premiere: Not documented.

### **MODLITBA SV. FRANTIŠKA Z ASSISI (MEDITATION OF ST. FRANCIS OF ASSISI)**

Date of the creation: 2002.

Casting: Female choir with organ accompaniment (or with piano accompaniment).

Text: It is not listed.

Publisher: The composition has not been published.

Premiere: Not documented.

### **PĚT ALELUJATICKÝCH VERŠŮ (FIVE VERSES OF ALLELUIA)**

Date of the creation: 1987.

Casting: Two-voiced choir and organ.

Text: Passages from the Gospels and Psalms.

Publisher: The composition has not been published.

Premiere: Not documented.



## **PROPRIUM FESTIVUM MONASTERIENSE**

Date of the creation: 1993.

Casting: Mixed choir and four brasses (two trumpets, two trombones) or organ.

Text: Psalms and New Testament.

Parts: 1. Introitus (Psalm 100 – 1, 2, 4), 2. Alleluia and verse (Matthew 11, 25), 3. Offertorium (Psalm 96 – 1, 2, 3), Communio (Psalm 150).

Publisher: (N) Schott Music International 1998, (CD) Antiphona AA 0039-2231.

Premiere: 11. 6. 1994 Münster (SRN) – Dóm, combined choirs ( meeting of church choirs).

## **PSALMI PEREGRINI – ŽALMY POUTNÍKŮ (PSALMS OF PILGRIMS)**

Date of the creation: 2001.

Casting: Mixed choir.

Text: Psalms.

Parts: 1. Psalm 120, 2. Psalm 122, 3. Psalm 130, 4. Psalm 133.

Publisher: (N) Schott Musik International 2001 – Mainz.

Premiere: 27. 10. 2001 – Bochum.

## **PSALMUS 96**

Date of the creation: 2002.

Casting: Mixed choir.

Publisher: The composition has not been published.

Premiere: Not documented.

## **SANCTI ARCHANGELI**

Date of the creation: 2002.

Casting: Three soloists and mixed choir.

Publisher: The composition has not been published.

Premiere: Not documented.

## **SUITA LITURGICA**

Date of the creation: 1995.

Casting: Unison male choir and organ.

Parts: 1. Dominica de Passione, 2. Theresiae a Jesu Infante, 3. Dominica, 4. In Ascensione Domini.

Publisher: (N) Supraphon – Praha 1998, Bärenreiter Verlag, (CD) Pěvecký sbor Schola Gregoriana Pragensis In Missa in Dedicacione Ecclesiae (Mass from the Feast of Dedication Church) (13 – 16 whole).

Premiere: 10. 10. 1999 Plzen, Schola Gregoriana Pragensis, David Eben – choir conductor, Petr Eben – organ.

### **VÁNOČNÍ ANTIFONY (CHRISTMAS ANTIPHONS)**

Date of the creation: 2001.

Casting: Mixed choir, male choir and organ.

Parts: 1. Veselte se, nebesa, 2. Psalm 97, 3. Pán vládne, 4. Psalm 71.

Publisher: (N) Spectrum Musica sacra – Prague 2001.

Premiere: Not documented.

### **VESPERAE**

Date of the creation: 1968.

Casting: Boys and male (or mixed choir) choir, folk singing and organ.

Text: Liturgical (Marian Vespers) in Catalan.

Parts: 1. Introduction. Antiphon and Psalm 109, 2. Introduction. Antiphon and Psalm 112, 3. Antiphon and Psalm 126, 4. Responsorium breve (Deu vos quard, Maria Versiculum), 5. Introduction. Antiphon ad Magnificat. Canticum Mariae.

Publisher: (N) Pro organo; Amt für Kirchenmusik, Rottenburg, (G) Vergara 14013-SL, Capella i Escolania de Montserrat, G. Astrada – organ, I. Segarra; Supraphon 11 1438-1231, Pražský filharmonický sbor, J. Kšica – organ, L. Mátl, (CD) Supraphon 11 1438-2231, Pražský filharmonický sbor, J. Kšica – organ, L. Mátl; Lunarion LN 0008-4111, Vysokoškolský umělecký soubor, J. Kšica – organ, J. Brych.

Premiere: 7. 9. 1968 Montseratt (Spain), Capella i Escolania de Montseratt, I. Segarra.

## CONCLUSION

Introducing the composer Petr Eben to the musical public would undoubtedly be carrying coals to Newcastle. Already during his relatively long life, is ranked among the best Czech music composers of the late 20th century, despite the adversity and obstacles that were placed by the highest social institutions and bodies. Over time, he inscribed in the hearts of many concert-goers who always expected from him not only mastery of the technical aspects of the work, but especially a topical, universal human and embracing idea that for many of them was also supportive in their lives. Eben was an original personality both in private life and as a composer and teacher. If we consider individual areas of his extensive work, it is obvious, even without extensive musical and theoretical analyses, that the peak can be seen in his vocal, vocal-instrumental and organ music.

In shaping one's personality and an artist's especially, the period of childhood and adolescence is crucial. Beside a range of regular intimate experiences of family life, Eben's early childhood was significantly affected by the War. If we detect a strong tendency towards humanism in Eben's work together with marked resistance against hatred and meanness of spirit, it is the result of the composer's own experience with the most horrific acts of war, which culminated in his internment in Buchenwald. The main source of Eben's creative power is the extraordinary intensity of his spiritual life, which is clear-cut and defined by his deep Christian faith. The whole Eben's work is filled with love, particularly strongly his love for children shows in his work.

In the composer's works, the listener will find love of man, nation, God – creator of the universe, the traditions, the nature and of the everyday human reality. It is music that neither cries over the daily sorrows nor transmits the composer's personal torment onto the audience. It breathes with the nature, it has a sense of perceptual abilities of large sections of the audience without corrupting them. Eben's music expresses a declaration of love for man. I think that is the core of the power and appeal of his work.

The ancient world, be it the theme or the Greek language itself, was one of the most important sources of inspiration for Eben throughout his choral works. He composed two works on ancient Greek texts - *Apologia Sokratus* and *Řecký slovník/Greek dictionary*. These compositions underwent a detailed musical and textual analysis in my thesis; in them I found very important information that will be valuable to the reader. Due to my Greek origin I should especially note two aspects of these analyses concerning the Greek language. First it is

the ways Eben treated the Greek language, and second is the extent to which he complies with the rules of Greek phonetics and phonology, i.e. the rules for accents, lengths of syllables, etc.

Eben was very good at Greek, but could not have known everything, especially the accentuation rules. In Czech, the stress is always put on the first syllable while a long vowel is indicated by an acute; in Greek it is otherwise. A syllable with an acute is phonetically stressed, in Greek, therefore, an acute does not indicate a syllable, but a stress. E.g. indignation is *aganáktēsis* in Greek. This means that the stress will be on the third syllable *aganáktēsis*. In some cases, Eben complies with this rule, in others he does not. There are cases where the stress is placed on a syllable different from the correct one, as the word *aganáktēsis* appears as *aganaktésis* in the Greek dictionary. I addressed these and other language problems in the above-mentioned analyses of the two compositions. These slight variations will not diminish the quality of Eben's musical setting, mainly because he was first and foremost concerned about capturing the content of the words or the mood the particular section of text expresses.

Eben was inspired by ancient themes in his other choral works, too, such as in *Pozdrav Marsyovi/Greetings to Marsyas*, *Epitaf/Epitaph*, *Odvěká kosmetika/Eternal cosmetics or Catonis moralia – Catonova mudrosloví-Cato sayings*. Due to the extent possibilities of this dissertation these compositions had to remain aside my attention. On the other hand, however, it opens the way for further follow-up studies, whether written by Czech or foreign musicologists, so that Eben's choral work inspired by the ancient world was described in its complexity. The same applies to other areas Eben choral work, especially works on Old Testament themes, such as *Verba sapientiae*, *Psalmus 8*, *Mundus in Periculo*, *Psalmi Peregrini*, *Jeremiáš/Jeremiah* and *Psalmus 96*.

Besides that my thesis brings thematically arranged overviews of Eben's choral works and the most important information about the composer's life, including its last period, which naturally could not be described in previous monographs by K. Vondrovicová and E. Vítová.

Since the times of my studies at the Faculty of Education of the Charles University in Prague, I have been working at Eben's works not only as a choir singer, but also as a student of choral conducting. Later I added the position of a choirmaster and a musicologist. Within my choir mastering and conducting activities since the time I graduated in Prague, I have been trying to promote Eben's work in my concerts mainly in my native country of Cyprus, where I returned after my studies and where I am currently working as choirmaster at the

State music school in Limassol and at the Department of music at the Faculty of Education of the University in Nicosia.

When writing my diploma thesis and, more recently, also within my doctoral studies at the Faculty of Education of Charles University in Prague, my interest in Petr Eben expanded by music theory level.

The respect, admiration and love of life that you find in Eben's music every time you listen to it, is always a very strong impression to me. I think it could also reach listeners in countries that are rather distant by its cultural tradition from Bohemia and Central Europe and in which the awareness of the existence and work of this great composer has not yet penetrated. These include my native country of Cyprus and to a large extent also Greece. As a future graduate of the oldest Czech university – Charles University in Prague, I feel a moral obligation to translate my dissertation into my mother tongue in future and try to publish it in Cyprus, possibly also in Greece. Thus, this work could contribute to the knowledge of one of the most distinctive personalities of contemporary Czech music in my home country.

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## SUMMARY

This dissertation thesis of six main chapters are focused on the life of Petr Eben and his creation of whole choral and vocal instrumental compositions.

The first chapter, called Essential Biographic Information, contains a brief description of the author's life, essential genealogy, his teachers and the first steps in the field of music. Furthermore there is a reference to musical education and family of the composer and also to his sojourns abroad.

The second chapter attends to Eben's sources of inspiration, which the author himself finds in Christianity, antiquity, Gregorian chant, folk songs, classical and living languages, poetry, organ as a royal instrument or in the relationship to children.

The third and fourth chapters offer on one side chronological overview of the Eben's choral work for all types of choirs (male, female, mixed and children's choirs) and on the other side the Eben's vocal instrumental compositions (cantatas, oratorios and sacred choral compositions) with the brief characteristics of each cycle.

The fifth chapter marks the analysis of two choral compositions on the ancient Greek text, inspired by ancient themes. Namely oratorio *Apology of Socrates* and the ninth part cycle for female choir *Greek Dictionary*.

Finally, in the sixth chapter there is inserted an overview of Eben's choral work and a list of entire Eben's vocal instrumental work in alphabetical order.

The aim of this thesis is to contribute to the visibility of the life and work of one of the greatest Czech composers of the late 20th cent. outside of his native country, thus at a European context. The basic prerequisite is the choice of the English language version. Due to personal interpretation, pedagogical and musicological activities, author envisages on the future to create a Greek language version.



## RÉSUMÉ

Disertační práce obsahuje šest hlavních kapitol, které jsou zaměřeny na život a sborovou a vokálně-instrumentální tvorbu Petra Ebena v celém jejím rozsahu.

První kapitola Základní biografické údaje obsahuje stručný životopis autora, základní rodovou genealogii, seznamuje čtenáře s jeho učiteli a prvními kroky v hudbě. Dále se zmiňuje o hudebním vzdělání a rodině autora a také o jeho pobytech v cizích zemích.

Druhá kapitola se věnuje inspiračním zdrojům Ebenovy tvorby, které skladatel sám spatřoval v křesťanství, gregoriánském chorálu, lidové písni, klasických i živých jazycích, básnickém slově, varhanách jako královském hudebním nástroji, ve vztahu k dětem či v antice.

Třetí a čtvrtá kapitola přináší na jedné straně chronologický přehled veškeré Ebenovy sborové tvorby pro všechny typy sborů (sbory mužské, ženské, smíšené a dětské) a na straně druhé celé Ebenovo vokálně-instrumentální dílo (kantáty, oratoria a duchovní sborové skladby) se stručnou charakteristikou každého cyklu.

Pátá kapitola je věnována rozboru dvou sborových děl na starořecký text. Jedná se o oratorium Apologia Sokratus a cyklus devíti ženských sborů Řecký slovník.

Konečně do šesté, závěrečné kapitoly kapitoly je zařazen soupis celé Ebenovy sborové a vokálně-instrumentální tvorby v abecedním řazení.

Cílem práce je přispět k zviditelnění života a díla jednoho z největších českých skladatelů druhé poloviny 20. stol. mimo jeho rodnou zemi, tedy v celoevropském kontextu. Základním předpokladem k tomu je volba anglické jazykové verze. Vzhledem k osobním interpretačním, pedagogickým a muzikologickým aktivitám autor počítá do budoucna s vytvořením řecké verze textu.

## **APPENDICES**

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Pictures

Apologia Sokratus

Greek Dictionary