

An Analysis of Rudolf Nováček's *Castaldo* (A Humorous Encore Military March)

By

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Instrumentation:

Flute (Piccolo) 1 – 2

Oboe 1 – 2

E♭ Clarinet (Opt.)

B♭ Clarinet 1 – 3

B♭ Bass Clarinet

E♭ Alto Saxophone 1 – 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Bassoon 1 – 2

E♭ Trumpets 1 – 2 (Opt.)

B♭ Trumpet 1 – 4

B♭ Cornet (Flugelhorn) 1 – 2

B♭ Bass Trumpet (Opt.)

Horn in F 1 – 4

Trombone 1 – 4

Baritone

Tuba 1 - 2

Timpani

Percussion I: Cymbals, Bass Drum

Percussion II: Snare Drum, Drum Set

Arranged By: Karel Bělohoubek

Harmonic Language: Tonal (E♭ Major, A♭ Major)

Meter: 2/2

Texture: Melody and Accompaniment

Duration: 3 Minutes

Grade: 4

Composition Date: 1884

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Rudolf Nováček, Czech military conductor and composer, was born on April 7, 1860, the son of Martin Josef Nováček, in Bela Crkva (which later became Yugoslavia) and died in August 12, 1929 in Prague. He graduated from the Higher R in Telemesvar and studied at the Conservatory of Music in Vienna under Helmesberger and Volkmann until 1882. As a capable violinist, along with his father and brothers, he played in a well-known string quintet.

As a military conductor, he spent two years in Plzen (1882-1884) and two in Prague (1884-1886). He had very good relationships with the prominent Czech composers Antonín Dvořák, Zdeněk Fibich, and Karel Bendl.

Following his military career, he engaged in music teaching in Bucharest, Bulgaria, and also directed music in Russia, Holland, Germany and Bulgaria. Undoubtedly, his very popular march, *Castaldo*, op. 40 (1884), a march Nováček wrote for the 28th regiment as well as *Na zdar naší výstavě* brought him fame and invitations to conduct his music. Early publication of his music was by Hoffmann, Starého, MU, FU, B&H and others.

Nováček composed much pianoforte music including *Mala suita*, a collection for young Czech piano players, *Valčky (Waltzes)* for an album of Czech dances, a *Sonata for Violin, Romance-a Concerto for Violoncello and Piano*, (1889, FU), a *Symphony for Wind Orchestra* (1888), *Othello*, and many other works.

Following his father's death in 1890, he took over his father's music institute in Temesvar which he managed for the next 30 years (til 1920). In 1921, he was promoted to be an army conductor, but did not except this position and returned to Temesvar. From this time on, he concentrated solely on his music. In 1929, at the age of 69, he visited Prague to undergo medical treatment but did not survive the operation. He is buried in Prague.

Notes:

Castaldo is an *Oh, Oh, Oh . . . Ho, Ho, Ho* experience! This undoubtedly will be the reaction of those who hear this most clever adaptation of an old, straight-forward, Austro-Hungarian military march.

Czech wit has touched this classic march through the pen of Karel Bělohoubek. Humor has been the survival instinct of the Czech people during the 5 different political regimes (some elegant and others highly repressive) of the 20th century.

Sophistication adds to the musical charm of this edition of *Castaldo*. There is no bold musical slapstick here, just the subtle change which comes from alternating meter and tempo by moving back and forth from a march to a waltz. The surprise effect brings musical delight to every listener.

Bravo to the imagination of Karel Bělohoubek! Bravo to the Czech nation for its latitude of musical wit! and Bravo to the conductor and the musicians who musically create the fun and spirit of this superb march! A perfect encore composition!

A CD recording is available from API of Mr. Belohoubek conducting his arrangement!

Form:

Introduction	ms. 1 – 8
A	ms. 9 – 25
<i>(Repeat ms. 9 – 23)</i>	
B	ms. 26 – 51
<i>(Repeat ms. 26 – 49)</i>	
Trio	ms. 52 – 67
C	ms. 68 – 85
<i>(Repeat ms. 54 – 84)</i>	
Coda	ms. 86

Theme 1 (Flute I and II, ms. 9 – 24):

The musical score for Theme 1 is presented in three staves. The first staff, labeled 'A', begins with a forte (*f*) dynamic and contains measures 9 through 23. The second staff, labeled 'Fls. 1&2 Picc.', begins with a sforzando (*sfz*) dynamic and contains measures 24 through 49. The third staff, also labeled 'Fls. 1&2 Picc.', begins with a sforzando (*sfz*) dynamic and contains measures 50 through 84. The music is written in a key with two flats and a common time signature. The notation includes various note values, rests, slurs, and dynamic markings.

Theme 2 (Bb Trumpets I and II, ms. 26 – 33):

Musical notation for Theme 2, Bb Trumpets I and II, measures 26-33. The first staff shows measures 26-28 with a dynamic marking of *f*. The second staff shows measures 29-33.

Trio Theme (Bb Cornet I and II, ms. 54 – 69):

Musical notation for Trio Theme, Bb Cornet I and II, measures 54-69. The first staff shows measures 54-58 with a dynamic marking of *p*. The second staff shows measures 59-69 with dynamic markings of *mp* and *f*.

Theme 3 (Bb Cornet I and II, ms. 68 – 77):

Musical notation for Theme 3, Bb Cornet I and II, measures 68-77. The first staff shows a dynamic marking of *ff* and an *a2* marking. The second staff shows a dynamic marking of *ff* and an *a2* marking.

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