

## **Lubomír Malý and the Czech Contemporary Viola Music (1960-1990)**

### **1. Introduction**

Lubomír Malý was a music revolutionary who changed our understanding of the viola and the violist in chamber music in Czechoslovakia and the world. There have been many outstanding string quartets and violists in the postwar period. We have enjoyed the Amadeus Quartet in Vienna, the Julliard Quartet in New York and the Borodin Quartet in Russia. But the Prague String Quartet with Lubomír Malý is different in an exciting way. As a student of Lubomír Malý, I still remember hearing his first note – warm, smooth, with a whole overtone, which I had never heard and no other player can produce. It was not cello, not violin, it was an authentic viola tone. But immediately he said that he did not know exactly how he was able to produce this tone. I knew at that moment that I had to learn the secret of his sounds. In this paper I will try to show how and why Lubomír Malý has been so unique and special among all the great players of his era. I will analyze some of Lubomír Malý's performances, describe the history and musicians of the Prague String Quartet and how Lubomír Malý's use of the viola as a solo instrument changed the historical dynamic of the string quartet. I will try to show, in his own words, how he believes his musicality originates in his own personality. I will show the influence of the Quartet on other contemporary musicians and composers and note the extensive awards gathered in cities across the globe by the Quartet.

## 2. Lubomír Malý and the Golden Era <sup>1</sup>

The former Czechoslovakia has been known internationally as the center of the tradition of the string quartet. There have been many remarkable historical string quartets in this small European capital. The Prague String Quartet is one of the most famous musical groups of the “Golden Era” of Czech quartet art. Its members became world-famous and influenced all later chamber music. Lubomír Malý participated for more than 40 years and changed the dynamic of the Quartet with his unique soloistic style.

The Czech Republic, part of the former Czechoslovakia, has always been considered a Great Power in the world of string quartets. The prerequisite for the emergence of a refined sense for chamber and quartet play was the mature tradition of Czech violin play which led to the epithet “the Conservatory of Europe”. The first milestone of what was to become a rich quartet tradition was the foundation of the famous Czech Quartet in 1892 which brought about a truly revolutionary change in the fundamental principles and meaning of quartet art – the abandonment of the notion that the first violin is a soloist accompanied by three other players but rather the embrace of a quartet as a group of four voices of equal value, four strong individuals, a group where every voice becomes the soloist at a certain moment in the composition accompanied by the other three voices.

The foundations built by the Czech Quartet gave rise to a rich tradition of Czech quartet play - new renowned quartets were founded, such as the Ševčík-Lhotský Quartet (1901), the Prague Quartet of Ladislav Černý (1920), the Ondříček Quartet (1921), the Moravian Quartet (1923), the Czechoslovakian Quartet (1935). After the disruption caused by World War II, this tradition was lifted further by newly created quartets that reached universal renown such as the Smetana Quartet, Janáček Quartet, Vlach Quartet and the Prague String Quartet. Critics call this period the golden era of Czech quartet art.

The Prague String Quartet was founded as a chamber company of the Prague Symphonic Orchestra (FOK) in 1955. The creation of this quartet was inspired by the emergence of Břetislav Novotný, a violinist who had become the concert master of this orchestra in 1954. Novotný had already been the first violin in the Ladislav Černý's Prague Quartet, which at that time was the premier

---

<sup>1</sup>According to Břetislav Novotný's personal interview given to the author at his music studio, 16-21 March, 2016

Czechoslovakian quartet. In this quartet, Novotný gained invaluable experience in chamber music, which led him to abandon his virtuoso career and focus on quartet play. At the same time, he was aware that his artistic career and future in this field would be curtailed by the huge age difference between him and the rest of the Prague Quartet's members who were a generation older. He was aware that sooner or later he would have to build his own quartet which would consist of players of his generation. This future plan materialized when Novotný joined the FOK Lubomír Malý Symphonic Orchestra where he was offered the role of concert maestro. Here he met Zdeněk Koníček, the violoncello concert maestro who was also planning to build a string quartet within the orchestra organization. The arrival of Novotný made it possible to turn these aspirations into reality, because Novotný's rich experience in chamber music guaranteed fast artistic growth for the future chamber musicians.

Fortunately, they also received major support from the management of the FOK Orchestra. It allowed Novotný to find his generational peers within the organization and start setting the first building blocks of his future quartet career. Thus, in 1955 at its founding the FOK Quartet was composed of Novotný – first violin, Miroslav Richter – second violin, Hubert Šimáček – viola, and Zdeněk Koníček – violoncello. Their first public performance was the Matinée at the Prague's Old Town Hall on March 3rd, 1956. The first change came in 1957, when Miroslav Richter had to leave the quartet due to health issues, and was replaced by Karel Příbyl, who until then was a member of the orchestra of the National Theater. The same year, the quartet changed its name to Prague String Quartet. In July of 1961, there was another change - the viola player, Hubert Šimáček, left the quartet to be replaced by Jaroslav Karlovský, until then a member of the Czech Philharmonic.

In the year 1968 – after the occupation of Czechoslovakia by the armies of Soviet Union and the Warsaw Pact – two members of the quartet (Jaroslav Karlovský and maestro Koníček) decided to emigrate from Czechoslovakia. As of November of 1968, the Prague String Quartet began to work with Lubomír Malý at the viola and Jan Širc, a violoncello player. Both of them had been, until then, soloists and concert master of at the Czech Radio Orchestra. In this form the Prague String Quartet would reach its artistic climax. The two new members brought a very distinct interpretational quality to the quartet. All of its members were now also soloists, which was clear in the crucial solo segments of chamber compositions. It was Malý who had the greatest solo concert activities, who enriched the quartet's sound with uncommon colouring that created an impressive combination of high

violin voices with the deep tones of the violoncello. This did not pass unnoticed by experts, both domestic and foreign, as attested by a headline in The Daily Oklahoman, USA: "Violist Shines in Series ..."

A telling testament of the soloist qualities of all the Prague String Quartet's members was a concert organised in 1974 to commemorate the fiftieth birthday of Novotný, which was held in Prague's Rudolfinum hall. Accompanied by the Prague Symphonic Orchestra conducted by Dr. Václav Smetáček, all members of the quartet played as soloists and the program was truly unique. It started with a double concerto for two violins by J. S. Bach, played by B. Novotný and K. Příbyl. It was followed by Symphony Concertante in Mozart's E Flat Major for violin and viola, played by Novotný and Malý; the finale was Brahms' Double Concerto for Violin, Violoncello and Orchestra in A Minor rendered by Novotný and Širc.

The last – but fortunately only temporary – personal change in quartet occurred between 1983 and 1988, when Jana Širc was replaced by famous violoncello soloist Alexander Večtomov. In 1988, Širc returned and the Quartet continued to play in this form till the conclusion of its activities in 2001.

The intensity of Prague String Quartet's concert activities in Czechoslovakia and later in the Czech Republic stands out quite clearly in the overview of their concerts which was compiled by Jarmila Veletová as a part of promotional activities of the FOK Prague Symphonic Orchestra and the Prague String Orchestra. Over the first eighteen years of its existence from 1966 to 1974, the Prague String Quartet performed 1576 concerts, including radio and gramophone recordings.

Very soon after its formation, the Prague String Quartet started to perform abroad. In 1958, it participated in the String Quartet International Competition in Liège, Belgium, where it was awarded third place. Based on their success both at home and abroad, the members of the quartet were allowed to reduce their orchestral activities and in 1961 they became entirely independent, allowing them to focus solely on their quartet career.

In 1965, the Prague String Quartet held its, then, longest concert tour whose length was without parallels in Czechoslovakian musical history. A concert tour around the world encompassed both South and Central America, the USA,

Mexico, New Zealand, Australia, Tasmania, Japan, India, and the Soviet Union. In 1967, the Quartet organised another world tour, this time crossing the globe in the opposite direction. It started with a string of concerts in Japan, continued to Hawaii, the U.S.A., and continued to Mexico and Central America. In Panama their concert was the first performance by Czech artists in the history of Panama. And the tour was concluded by an extensive chain of concerts in South America.

The international concert activities of the Prague String Quartet were truly extraordinary – see appendix for a list of their international trips

The extraordinary level of success achieved in concerts abroad is attested for instance by an excerpt from an article in New Zealand press, which was published to thank the members of the quartet for their six-month concert and teaching stay at the university in Christchurch, New Zealand, in 1966, for the quartet's series of concerts comprising all of Beethoven's quartets, and the emotional reaction to the quartet's final concert, in which the Prague String Quartet (then consisting of Novotný, Přibyl, Karlovský, and Koníček), accompanied by the Symphonic Orchestra, rendered the Concerto for a String Quartet and Orchestra by Bohuslav Martinů, and Břetislav Novotný performed Beethoven's Violin Concerto. To honor all the members of the quartet, the orchestra played the Czechoslovakian anthem at the very end.

An excerpt from a review in The Press Daily, Christchurch, New Zealand: 1969:

*... "Technically their performance was flawless. With absolute clarity, they presented us the architectonic plan of each work in emotional fervor. ... The Prague String Quartet worked with us, played for us, and inspired us with their artistic performances. To thank each quartet's member as well as Canterbury University that invited the quartet to Christchurch, we express not only our wish of success and happiness, but also the hope that it will not take long before we see them again. All countries should have ambassadors like the Prague String Quartet, because they speak an international language with full authority, insight, and warm humanity".*

Another extraordinary success was awarded to the Prague String Quartet for their first performance with new members (Novotný, Přibyl, Malý, Širc) in 1969, in

Vienna, as is attested an excerpt from a Viennese paper the “*Die Presse*”, written by Franz Tassie:

*"The Prague String Quartet played Haydn, Bartók, and Dvořák in the Mozart Hall. It was one of the best and most interesting quartet which had visited Vienna in a long time. This quartet consists of four virtuosos. They are modern in their emotional expression, classical in their wholesome in their musical mastery, and borderless in their deep and natural musicality. Their play becomes an expression of musical language ... Enormous expressive intensity touches upon the very edge of the possible ... And thus every bar is transformed into a fascinating, ardent experience... The strength of a ray is determined by an instant. And here in Vienna, this instant lasted for two hours. Two magnificent hours! Wonderfully brilliant, and haydnesque Haydn, indescribably translucent, and magically ardent Bartók, and captivatingly shining Dvořák. A triumphal success, a storm of bravos. Vienna should have a quartet like that!"*

This success translated into an invitation of an extent that was without parallel: the Prague String Quartet was invited to perform, from October 1969 to May 1970, a series of concerts for Wiener Konzerthaus Gesellschaft filling the whole of one concert season with a monumental cycle of string quarters entitled Czech Music and Viennese Classics. This was followed the next year, by an invitation play at the Wiener Festwochen festival, and further cycles of concerts.

In its play, the Prague String Quartet combined technical virtuosity, and deeply insightful respect to the score of each author with Czech musicality and expressive flavor, which manifested itself with particular strength in their gramophone recordings, for which the quartet won a number of major awards, both domestic and international: Grammy ,High Fidelity Grand Prize,or Wiener Flütenuhr., etc. (see Appendix)

They had many remarkable recordings, I show a partial list such as “Antenna Dvořák complete String Quartets”, “W.A.Mozart String Quartets”, etc. (see Appendix)

At the the dissolution of The Prague String Quartet, Malý joined the new ” Trio Elvetico” in 1996. The members of Trio Elvetico first met at Vienna’s Academy of Music, where they studied in Prof. F. Holeschek’s chamber interpretation class.

They decided to set up an ensemble. While the ensemble's original combination was piano, flute and cello, the members gradually came to feel the trio's sound would be better served by the inclusion of Viola, and eventually invited Malý to join in. His instrument's dark tones had previously helped define the characteristic sound of the Prague String Quartet. The remaining members of Trio Elvetico were equally experienced performers with flutist Marianne Keller and pianist Hans Walter Stucki. They performed often in Switzerland where criticism was more light and relaxed.

The Former Czechoslovakia was known as the homeland of string quartets. That is why there have been so many remarkable historical string quartets there. After the Warsaw Pact invasion of Czechoslovakia (1968), former violist and cellist of the Prague String Quartet defected from their own country, afterwards Lubomír Malý and Honza Širc joined the quartet.

The sound character of the new Prague String Quartet's reflected the long soloist careers of three of the four members before they joined the quartet. Malý created a strong bridge between the two violins and the cello because of his warm rich smooth with whole overtone sounds adding his soloist character. In this way he helped to build up the Prague String Quartet's sound of quality. In the words of Břetislav Novotný, "The advantage of playing together with musicians as soloists was that we can expect much more higher level of performance. Particularly when you .Lubomír Malý play solo passage in the quartet, you can express automatically through your own experience."

The Prague String Quartet's most successful recording, "A.Dvorak Complete String Quartet" is still being reproduced 40 years after the first edition. After the Prague String Quartet was dissolved, Malý joined the Trio Elvetico, but this chamber ensemble did not become as famous as the Prague String Quartet.

### **3. Lubomír Malý Gave the Viola Equal Status as Solo Instrument.<sup>2</sup>**

Lubomír Malý (1938-) is a Czech violist and Professor of the Academy of Music and Performing Arts in Prague, widely considered to be one of the world's best known violist of present times. He was the violist of The Prague String Quartet. Malý was born in Prague on 6th of March 1938 to Czech parents Josef and Ružena Malý. He was the only child in this family. He started studying violin at age 5 under Jan Dvorský. When he was 10 years old, he turned to study viola under Josef Zahradník at the Music Conservatory of Prague. After he graduated at Academy of Music and Performing Arts of Prague under Prof. Ladislav Černý(1891-1975), in 1962 he took the 1st prize in the international competition in Helsinki. He became Professor of Prague Conservatory of Music in 1968, since 1978 he has been Professor of the Academy of Music and Performing Arts in Prague. At that time he was the youngest professor in Czech music history.

His recital repertoire includes all of the fundamental works of Czech and world literature for the viola, also concerts for viola as well as orchestra. During his artistic career, he took part as a soloist in almost every European country, the U.S.A., Japan and at international music festivals in Prague, Santander, Passau, Divonne, Dubrovnik, Vienna, Salzburg, Athens, Wartburg, Milan. He was a frequent guest in many prominent orchestras including the Czech Philharmonic Orchestra. In Europe

he has played as a guest soloist with the Vienna Symphony Orchestra, Tonkünstler Orchestra Vienna, Gewandhaus orchestra Leipzig, Radio-Television Orchestra Zagreb, Philharmonic Orchestra Göteborg, as well as the Nagoya Philharmonic orchestra and the Philadelphia Symphony Orchestra. He was also leader in master courses in Finland, Japan, England, and USA. His cooperation with Czech and international radio and music companies as Supraphon, Panton, EMI, Colombia Nippon and Multisonic was significant. Malý showed the potential of viola as solo instrument. His records have gotten an extraordinary response in the international and Czech press. One German critic, Günter Jacob, praised Malý's viola performance as solo instrument and his virtuoso technique and tone quality. Other critics praised Malý's virtuosity and warm rich tone. See Appendix for Critics' Reviews.

Malý's solo performances were given many significant prizes, I show some of his awards. In this way he became National Artist in 1989. More awards listed in appendix.

He did total 38 recordings. Solo discography (Selection) see appendix.

---

<sup>2</sup> According to Břetislav Novotný's personal interview given to the author at his music studio, 16-21 March, 2016



I conclude with some quotes from Lubomír Malý <sup>3</sup>:

“ I loved the viola at the age of 5 years. I heard on the radio a viola, and for me it was clear that here the tone was heard, which completely corresponded to me.”

“With the viola you can sing beautifully and imitate the human voice.”

“I set my goal to make viola as popular as the violin, because I was determined to attain my role model David Oistrach on violin.”

“Music energy comes from cigarettes, wine, espresso and love.”

After Malý's appearance, he made Viola itself an authentic solo instrument. Malý showed the potential of Viola as solo instrument.

---

<sup>3</sup> According to Lubomír Malý interview to the author 10th of March 2016

#### **4.Lubomír Malý made Bohuslav Martinů's "Rhapsody Concert for Viola and Orchestra" famous.**

I now show how Lubomír Malý promoted Bohuslav Martinů's "Rhapsody Concert for Viola and Orchestra".

Maly's played this piece 128 times on five continents. Following are some reactions to his performances. For example, Malý played with one of the greatest orchestras in the world, the Philadelphia Symphony. The critic Bob Cole from Central Daily Times said<sup>4</sup>:

*"Virtuosity lived and breathed in the playing by Maly, whose performance of "Rhapsody - Concert for Viola and Orchestra " by Martinu was a high point in this festival season replete with fine musical performances.*

*Maly offered his songful, spirited performance at Eisenhower Auditorium.*

*Maly's masterful virtuosity appeared immediately in the viola's entrance in the freely flowing fantasia music of the first movement. Flowing from moderate to the adagio to an allegro, this concert was now not music written just for display purposes. As Maly illustrated, it was more a deep straightforward music close to the Central European folk song. This was the finest kind of playing, where the audience can hear the heart and soul of viola. After repeated and enthusiastic curtain calls, Maly's encore, his cadenza to the "Grand Sonata " by Paganini, left no doubt about the viola's ability to stand alone. Maly's performance was dazzling, and his playing left his audience spellbound.*

Another international critic from Switzerland said about his viola tone<sup>5</sup>:

*"Martinu's 1952 work found a congenial interpretation in Lubomir Maly -A violist with warm, rich, and differentiations tone with high technique expressivity. In the Paganini -encore, he demonstrated additionally his high virtuosity."*

*("Martinus 1952 entstandenes Werk fand im Solisten Lubomír Malý einen kongenialen Interpreten-einen Bratschisten mit warmem, fülligem und differenzierungsfähigem Ton, mit*

---

<sup>4</sup> COLE Bob; July 12, 1993; Music at Penn's Wood's ends with top-notch performance - Central Daily Times  
( Philadelphia USA )

<sup>5</sup> November 27, 1993; Von der Folklore inspiriert-Der Bund ( Bern Schweiz)

*spieltechnischer Reife und unwiderstehlicher Expressivität. In der Paganini -Zugabe demonstriert er hohe Virtuosität.”)*

Lubomír Malý continued to perform successfully. I show more international criticism about his “Rhapsody Concert”<sup>6</sup>:

*“The centerpiece of this concert was Martinu’s “ Rhapsody Concert for Viola and Orchestra” is a restrained and intimate chamber music of his works. Lubomir Maly played out the lyricism, embedded even motor passages with whole bow ,his voltage support the nuances of Music. It was a spectacular new vision, even it lives in a lot of past times too.*

*It was modern but it was Maly’s aesthetic effect and resignation to the energy of the 19th century. Thanks to his extraordinary technique that enabled to make a distinction of Tone. The audience was fascinated by Lobomir Maly.”*

*(Das Herzstück des Konzertabend war mit dem Rhapsodie Konzert für Viola und Orchester von Bohuslav Martin gar ein in seiner Verlassenheit und Intimität kammermusikalisch angelegtes Werk. Der Solist Lubomir Maly fühlte sich in dieser Partie hörbar wohl. Er spielte die Lyrismen aus, bettete auch motorische Passagen in einen grossen Bogen ein, dessen Spannung die Nüancen stützen. Mögen Martinus Werk auch spektakuläre neue Visionen fehlen, lebt es in vielem von der Vergangenheit. Es ist modern in seiner ästhetischen Wirkung, in seinem Verzicht auf die eruptive Energie der grossen Solokonzerte des 19.Jahrhunderts. Dank seiner ausserordentlichen Technik, die ihm die differenzierte Behandlung des Tons ermöglichte, erlaubt Lubomir Maly dem Publikum, mitzugehen in die -isg)*

*November 30, 1993; Konzertsaal- Berner Zeitung BZ ( Bern Schweiz )*

Other critics said<sup>7</sup>:

*“Maestro Violist Lubomir Maly the 1952 arose Rhapsody Concerto for Viola and Orchestra, Bohuslav Martinu those necessary care, as was only musician who himself Czech, may understand such effect and soulful. Both the Viola works were very special.”*

---

<sup>6</sup>-isg November 30, 1993; Konzertsaal- Berner Zeitung BZ ( Bern Schweiz )

<sup>7</sup>Kolb Erwin. January 30, 2001; In wunderbare Klangwelt entführt - Berner Oberländer Zeitung. (Bern Schweiz)

(Maestro Viola;“Ebenso liebt Lubomir Maly dem 1952 entstanden Rhapsodie Konzert für Viola und Orchester, von Bohuslav Martinu jene notwendige Sorgfalt, wie sei nur Musiker, der selber Tscheche ist,so wirkungs und gefühlvoll nachvollziehen mag. Beide der Viola Werke waren ganz besonders”  
Kolb Erwin. January 30, 2001; In wunderbare Klangwelt entführt - Berner Oberländer Zeitung. (Bern Schweiz)

Another critic said<sup>8</sup>:

“Sadness,Joy and Nostalgia

Lubomir Maly played two Works of 20th century. Viola as a solo instrument sounded strongly in the orchestra. The result is a synthesis of recital and orchestral work. The musicians brought different way of playing to express powerful and vivid Interpretation.” With much applause left at the end of the concert ,the soloist persuade the audience with vivid sounds of his Viola. Composed by Bohuslav Martinů Rhapsody concert was created in moderate tempo, but encouraged by his idiosyncratic sound language. A touch of nostalgia permeated by folk and contemplative elements formed with a smooth completion of a beautiful finale.

(Der Solist Lubomir Maly spielten zwei Werke des 20 Jahrhunderts von Willy Burkhard und Bohuslav Martinu. Der Schweizer und der Tscheche schufen fast gleichzeitig ein grösseres rhapsodisches Werk. In beiden Fällen wird die Viola als Soloinstrument stark in den Orchester klang eingewunden. Die Musiker brachten mit ihren verschiedenen Spielweise davon Lebendigkeit und herber Kraft sprühende Musik zum Ausdruck. Mit viel Applaus liess sich am Schluss des Konzert der Solist dazu bewegen, die Zuhörer mit lebhaften Klängen seiner Viola verabschieden.

Das von Bohuslav Martinů komponierte Rhapsodie Konzert war im Tempo mässige angelegt, aber regte durch seine eigenwillige Klangsprache an. Ein Hauch von Nostalgie durchzogen von volkstümlichen und beschaulichen Elementen bildeten mit einen sanften Abschluss einen schönen Ausklang.)

—wi, Februar, 2, 2001; Traurig,fröhlich und nostalgisch- Interlaken Jungfrau Zeitung (Interlaken Switzerland )

“Between film and twelve-tone

---

<sup>8</sup>—wi, Februar, 2, 2001; Traurig,fröhlich und nostalgisch- Interlaken Jungfrau Zeitung (Interlaken Switzerland )

The Czech composer Bohuslav Martinů, processed (again by Lubomír Malý interpreted) <Rhapsody Concerto for Viola and Orchestra> Martin impressions from his restless life. From his Czech homeland he brought generous, reminiscent of film music landscape paintings à la Dvořak. For this purpose, members joined from folk music, which they showed to the fair Fiedler violist Lubomír Malý equal accompanied with double and triple accords. In the United States and Switzerland, however, Martin left of the contemporary musical trends inspired by the atonal, made up of all twelve semitones music of Stravinsky or Honegger so.

Always alternately, in <Rhapsody Concert>, the two styles of alternated constantly. While Maly on his viola, which he sometimes brooded something even passionate and therefore hard stroked still in the dark halftone sounds of the 20th century, told the orchestra already by Czech Spring. Conversely, it also seen that the viola with a merry, folksy melody insets in a dramatic Moll carpet of the orchestra”

(Zwischen Film und Zwölftonmusik

Der tschechischen Komponisten Bohuslav Martinů, (in wiederum von Lubomír Malý interpretierten) <Rhapsodie Konzert für Bratsche und Orchester > verarbeitete Martin Eindrücke aus seinem unsteten Leben. Aus seiner tschechischen Heimat brachte er großzügige, an Filmmusik erinnernde Landschaftsmalereien à la Dvořak mit. Der tschechischen Komponisten Bohuslav Martinů, (in wiederum von Lubomír Malý interpretierten) <Rhapsodie Konzert für Bratsche und Orchester > verarbeitete Martin Eindrücke aus seinem unsteten Leben. Aus seiner tschechischen Heimat brachte er großzügige, an Filmmusik erinnernde Landschaftsmalereien à la Dvořak mit. Dazu gesellten sich Elemente aus der Volksmusik, die den Bratschisten Lubomír Malý zum Jahrmarktsfiedler werden liessen, der sich mit Doppel und Dreifachgriffen gleich selber begleitete. In den Vereinigten Staaten und der Schweiz dagegen liess sich Martin von den zeitgenössischen musikalischen Strömungen inspirieren von der atonalen, aus allen zwölf Halbtönen aufgebauten Musik eines Strawinsky oder Honegger also. Immer abwechselnd, im < Rhapsody Konzert> wechselten sich die beiden Stilrichtungen ständig ab. Während Maly auf seinen Viola ,die er manchmal etwas gar leidenschaftlich und deshalb hart strich, noch in den dunkeln Halbton Klängen des 20 Jahrhunderts brütete, erzählte das Orchester schon vom tschechischen Frühling. Umgekehrt gesehen es auch, dass die Bratsche mit einer frohen, volkstümlichen Melodie in einen dramatischen Mullteppich des Orchesters einsetze.)

-isg; Januar 30. 2001 ; Höchster Musikgenuss garantiert -Burgdorfer Tagblatt

In conclusion, we can say that because Lubomír Malý played 128 times Bohuslav Martinů's "Rhapsodie Concert for Viola and Orchestra " on five continents, his name became synonymous with "Rhapsodie Concert ". For audiences of different backgrounds and different cultures were touched by Malý's viola tone and sounds. His endless vibrato, smooth bow technique with whole overtone. Almost every critic pointed out his warm, rich, dark authentic viola tone. His sound was directly connected with audiences emotion. I think we can say that we all have some points of agreement. Everyone has a mother country. When Malý played his compatriot's composition, we feel sweet nostalgia for home. "Rhapsody Concert for Viola and Orchestra " was not such a well-known composition compared to Bela Bartok or Paul Hindemith's Viola concert. But today, after his 128 performances, this work became an obligatory work for important music universities in Europe.

For example, my Professor Wolfgang Klos at Vienna University of Music and Performing Arts.(Univasiät für Musik und Darstellend Kunst in Wien) said to his students, "Go to see Lubomír Malý, if you play Bohuslav Martinů!" .

Lubomír Malý represented Bohuslav Martinů and the music of the former Czechoslovakia as the homeland of the string instrument.

## 5 Lubomír Malý Influenced Czech Contemporary Composers.

In this Chapter I show how Lubomír Malý's compatriots think about him. Many Czech composers wrote for him. I include some important Czech criticism:

*"No other musical instrument has been so maligned and staunchly defended for several centuries. For more than a century and a half, there were opinions circulating, and their uncritical and stubborn repetition helped some of them enter textbooks as absolute truths, no matter how misguided they were. Such opinions were triggered by the fact that the violas of today had been created by shrinking the tenor violin, leading to a corpus whose size made the instrument unwieldy. This intervention brought about serious physical and acoustic concerns that remained unsolved until the 20th century. It seemed that the handling issues were solved only at the cost of losing the tonal quality of the instrument. To answer all the aspects of the whole process is beyond the scope of this article. Let's confine ourselves to declaring that the viola spent several centuries undergoing a dramatic emancipation process and in the end the voice that prevailed was the one that refused to accept that viola's problems are intractable. Musical history recorded the*

*names of those who fought on behalf of viola and made an effort to win it a worthy*

*position. Violin-makers, physicists, musicians, composers and others had to go a long way to prove that the viola was a worthy member of the family of modern string instruments. For connoisseurs, the viola's emancipation process has been successfully completed. Nevertheless, prejudice is hard to eradicate. Regrettably, in Czechoslovakia and abroad, there are still voices among violinists, violists and even teachers that the viola is too cumbersome to react to a variety of impulses by the left and right hand and does not allow for the "magic" that violin does - in spite of the large numbers of viola players whose art has blown such prejudices to smithereens.*

*It is very gratifying that the numbers of viola greats, such as William Primrose, Lionel Tertis, Louis Bailly, Maurice Vieux, Vladimir Bakaleinikov, doubtlessly include the Czechoslovakian violist, Lubomír Malý, Junior Professor at the Academy of Musical Arts in Prague. And he is certainly not the only Czechoslovakian viola virtuoso that would be worth mentioning. So far, Mr. Malý has recorded almost 40 gramophone*

*records. His play is a prime illustration that the viola's tones are a worthy member of the world of music. On stage, he demonstrates why the tone of a viola must be considered as beauty sui generis, which is why it is such an enrichment of the array of musical instruments. As I have written before, Mr. Malý deserves our*

admiration, because from the very beginning he was schooled and educated as a violist, and he

remained faithful to this instrument, and did not let the splendor of violin tones lure him from his chosen path, even though he had all the prerequisites that would allow him to become a star violinist. No wonder that for years, he has been invited by renowned conductors, both domestic and foreign, to join their projects. He is a masterful teacher. His students

play in the best of our orchestras and chamber bodies. He has led viola Master courses in Austria, England, Finland, Japan, and Canada. His concert performances are admirable. And it was the reviews on his performances abroad that inspired me to write this essay. On July 5th, 1994, he played Martinů's Rhapsody in Philadelphia. The Philadelphia Philharmonic was conducted by D. Meyer. On November 26 and

27, 1994, Lubomír Malý performed the viola part of this magnificent composition in Bern, accompanied by Bern Symphonic Orchestra, conducted by L. Svárovský. Right after that, he delivered two recitals in the same city. All reviews to each of the listed performances are extraordinarily favorable. On January 15th, 1995, he played with Ladislav Jelínek at Bad Homburg, in Frankfurt am Main. Their proNo other

musical instrument has been so maligned and staunchly defended for several centuries. For more than a century and a half, there were opinions circulating whose uncritical and stubborn repetition helped some of them enter textbooks as absolute truths, no matter how misguided they were. Such opinions were triggered by the fact that the violas of today were created by shrinking the tenor violin, leading to a corpus whose size made the instrument unwieldy. This intervention brought about serious

physical and acoustic concerns that remained unsolved until the 20th century. It seemed that the gram included compositions by F. Carulli, M. Carrette, E. Bloch, K. Stamitz, and N. Paganini. The critic, Michael Dellith from Frankfurter Neue Presse, could have expressed his admiration for Lubomír Malý in stronger terms. His review bears the title "Lubomír Malý, Ein Paganini auf der Bratsche". In his review of the same recital, Günther Jacob in Frankfurter Allgemeine expressed a compelling idea concerning Paganini's composition Sonata per Grand viola. He emphasizes that

Paganini included double stops and harmonics, jumping spiccattos, pizzicatos performed by the left hand. It ought to be added that this is the most difficult thing that Paganini prepared for the violin. And does the critic conclude that Malý complied with all these requirements and left nothing wanting? This is of fundamental importance for the standing of viola. Just remember that it was the violin that viola had been compared to for centuries! All this only confirms our



conviction that the first place

won by Malý at the international viola competition in Helsinki, Finland, in 1962, was fully awarded. And it was only right he won official awards in Czechoslovakia too. What the critic actually said was that the composition Paganini had written for the violin is playable on the viola as well! This is, without exaggeration, Malý's triumph! And it was not a sole voice by a refined connoisseur - it is corroborated that listeners have founded "Lubomír Malý Fan Club". That is the topmost achievement any

musician may hope for. Malý also keeps baffling the experts by the fact that he plays on a small viola manufactured by A Gagnani whose corpus is only 390 mm long. It sounds beautifully, powerfully, and softly as well. Its tone is immense. That is a huge proof that viola's problems are solvable. It is small wonder that such length has caught the attention of viola players and experts in the United States, where violas corpuses are at least 30 mm longer. By now, we should hold Malý in higher esteem. And I am not saying this just like that. For instance, his recording of Berlioz's Harold

in Italy, with Czech Philharmonics, conducted by the late František Jílek should be transformed and recorded on a CD record. Malý plays so exquisitely that, while listening to his interpretation, the renderings by W. Primrose and others seem to vane away from my mind. Malý was not a mere witness to the concluding phases of the emancipation of the viola - he himself, with his musical intelligence, beautiful tone, extraordinary technical skill of both hand, due to his teaching activities, but primarily thanks to his literal love affair with his instrument, he participated in viola's emancipation in a way that cannot be overlooked.<sup>9</sup>

Another important review about Lubomír Malý's anniversary concert:

"On Tuesday, April 2nd, The Martinů Hall was full to the last seat. The concert was introduced by Vlastimil Mareš, the Vice Dean of the Musical and Dance Faculty of the Musical Arts Academy. He congratulated and the honoree and thanked him for his teaching activities. For his listeners, Profesor Lubomír Malý had prepared a programme reflecting his life-long concert and recording activities. From the field of chamber music, he chose the initial piece - a composition by a famous Paganini school

violinist, Heinrich Wilhelm Ernst, which he performed accompanied by the pianist, Marie Synková. The audience was delighted by the composer's interesting, masterful and expressively delicate Elegy for viola, Op. 10, performed

---

<sup>9</sup> Šrámek Frantšek, March 4, 1995 ;The Extraordinary Success of the Violist Lubomír Malý- Svět kolem nás

*in the always chromatically full viola tone and with technical mastery. The virtuoso passages were continuously distinctive and teeming with brightness; the expression was dominated by its dynamic execution. For the next piece belonging to the legacy of Max Bruch, the performers were joined by the clarinets Jiří Hlaváč. The trio composition Eight*

*pieces for clarinet, viola and piano, from which we heard four parts, captured our attention by its perfect blending of all instruments into a single stylistic, dynamic, and expressive whole, and the tonal and expressively aimed association of the clarinet and viola seemed to us as generally suitable. The piano part complemented them by adding firm contours. The meeting of the trio of professors represented an*

*auspicious opportunity to present Lubomír Malý's viola as a member of a chamber body - i.e. as a musician whose instrument becomes a component of the spectrum of chamber music. The following piece is an integral component of the Professor's concert repertoire. He recorded both parts of the Concerto in G Major for two violas and strings of the prolific Baroque composer Georg Philipp Telemann (on a gramophone record). On stage after the intermission, Lubomír Malý played an almost unknown - although extraordinarily melodically lovely Romance A Minor for viola and strings by the Italian eighteenth-century violinist and composer Bartolomeo*

*Campagnoli. For his final program piece, Lubomír Malý invited onto the stage the violinist Václav Hudeček. The undoubtedly interpretationally challenging double concerto by Wolfgang Amadeus Mozart brought interesting moments of the players' approach to their musical interpretation which gave the impression that it emanated from the character of the concert instruments and, all in all, it also mirrored the characteristic differences between the artists. However, the artistic dialogue between*

*the instruments did not manifest any differences whatsoever - unless we consider the full-bodied darker tone of the viola as attentive, earnest, inwardly concentrated, and the exact and shining bright tone of Hudeček's violin sounding of the virtuoso passages as masterfully nonchalant and relaxedly carefree and manifest. Naturally, it is also a reflection of two generational virtuoso styles. The accompanying Dvořák's Chamber Orchestra was conducted towards stylistic harmony of the composition by*

*the experienced hand of the conductor, Jaroslav Vodňanský. The anniversary evening celebration teemed with great atmosphere and a never-ending line of wellwishers - his colleagues, students, and friends. Dear Professor, we congratulate you and wish you happiness, health, and many more years of success. Martinů Hall, Lubomír Malý was joined by a second violist - his student*

*Karel Untermüller. They were accompanied by Dvořák's Chamber Orchestra.*<sup>10</sup>

### ***Lubomír Malý's Premiere Works***

Many former Czechoslovakian composers were inspired by Lubomír Malý's performances, I show some of the premiered works which were written for him by influential composers such as Oldřich Flosman - Michelangelův Kámen, Viktor Kalabís - Tristem, Jaroslav Šaroun Viola sonata, Jíří Jaroš Solo Viola sonata, etc. See Appendix.

I show three Czech composer's music analysis, the first one is viola solo, the second one is viola sonata with piano, the third one is a viola concert with orchestra:

---

<sup>10</sup> *Brom Rafael ;Anniversary Concert for the 75th Birthday of Profesor Lubomír Malý  
HUDEBNÍ ROZHLEDY 06, 2013 , No. 66 (pp.8-9)*

Jiri Jaroach <sup>11</sup>; Sonata - Fantasy (for solo viola) Homage for Ladislav Černý.(1969)

Analysis: This is a three-movement composition for solo viola parts:

This piece is composed as Homage for Ladislav Černý. Lubomír Malý did premier performance.

I. Preludio appassionato, II. Meditative interludes, III. Postludio spiritoso.

Composer's composition anti metronomic inclination music. A bar with dashed lines delimits the division of the musical flow and phrasing. For better clarity of analysis, I decided to work the numbers to include bars and use them for reference in musical notation. We can observe that as melodic and harmonic material is most often used modal

scales with notes (c, des, es, f, ges, g, and b) that is closest to their arrangement with Medieval church modes. However, the actual linear melodic work is often highly chromatic composition.

1. Preludio appassionato - tempo prescription for this movement is *allegro non trope rubato*, the author is also marked by prescription for interpretation *quasi un improvisation*

The first movement is mono thematically, in expression espressivo developing the musical material is a significant evolution. The significant five tonal distinctive motif (es, e, cis, d, c), which sound very outset

of tectonic ff is the central element with which it is being worked on throughout the first movement. The second main tectonic elements are the chords (four tones) as borough values. Introduction of the first movement going on bar 1 -39 espressivo ,a dramatic character, played mostly in the dynamics ff and f. The melody is being worked primarily with small and large intervals of seconds and minor thirds. Significant sequential gradation is bar 8- 10, strictly alternating intervals minor second and perfect fourth. The most often played chord by the composer's work

were quart-quintole (4/5) harmonies. Dynamic and rhythmic contrast comes in the 14th bar, when variation central motif of the board *subito piano* values in eighth. Musical flow again picks up gradation wave that results in bar 36 quart triads in eighth note in ff.

Opening area is closed diminuendo on an incomplete ninth chord (c, b, e, des). The area marked in regulation pace *Quiet e cantabile*, which are place in bars 40-70 is expressive contrast to the previous phrase. The initial moment piano further grow and agogic accent unexpected dynamic changes. Applied a contrapuntal duet. The melodies attract the attention of a significant rise in net quart. (E.g. in

---

**11** Jiri Jaroach (1920-1986) was Czech composer and Czech TV and Radio music producer ,also personal friend of Lubomir Maly.

bar 45-46 or in bars 50 and 52 when it is alternated with clean quart triton). From an initial five tonal motive in that area worked mainly with his four sixteenth, which sounds in various

transpositions. The initial order intervals in the model observances.

Ostinat *Stringendo* in bars 67-70 transfers the music flow into a third area *Resolute e Moss*. It takes place in bars 71-123. The newest tectonic element were here ,ostinate two sounds fifths (in bar 72 and 75). Furthermore, in bar 76-79 obstinate on the tone g, over which the melodic procedures underway in two sounds perfect quart. With these elements, in combination with the initial motif is being worked up to clock the 91st Following third bar, anticipation of the conclusion of the dynamics ff, which is marked *subito largamente*. You can hear the duet procedure at intervals *pyrrolidine*, and 10th interval over obstinate tone delay d1. In bars 105-108 to commemorate six four sounds values in the borough heard in introduction work. It is evidently a recapitulation of the tectonic environment. In bars 109-123 Music flow culminates and has coda character. Conclusion sentence has tempo marking *largamente e molto espressivo*. Opening theme resounds in augmentation, and through motivic work is distributed. In the penultimate four bars still recall the seven *espressivo* four tone chord. The last three marked dynamics *fff molto largamente e pesante* raised triads and three two notes

concluded the first movement. The second movement creates a meditative interludes its construction, the *espressivo* contrast to the first sentence. Processing method refers to the means of construction, which it can be found in sonata . With these means is, however, a composer handled freely and individually. The tempo marking is *Larghetto*.

At the beginning of the music pp evolutionarily emerging topic with a significant interval zoomed augmented fourth (f, h). The head is also an important topic interval descending major sevenths (c des). The crescendo and diminuendo dynamic waves of the melody on the bar 11. Amended re-emergence of the theme, this time in the head with an interval of perfect

fourth (c, f), and its further development takes in bars 12 - 21 ,input bar 21 thema area sealed three chord two notes characteristic interval augmented sevenths (e dis) as borough values in dynamics *meno forte*.

Furthermore, it will hear again the return of the first four notes of the central motif of the first movement in the characteristic interval sequence (cis, c, a, b) in eight tops. With this model is adjusting working in transposing (C ces, g, Inc.). Repeats in the borough values chord two note augmented sevenths (b, a). Following gradation dynamic wave, in which the elements being worked with three sequentially repeatedly interval procedures (and, GIS, and, d) at various

transpositions, with two notes augmented Septime which Counterpoint through 2: 1 in bars in 29-32 distributed to the octave. This gradation wave closes in bar 33 twice repeating the chord quint fourth in *ff* (c, g, d, es). In the next 14 bars. Thus, the sequence and then ostinate works with a central motif of the four tones (D, es, cis, d) eighth note, this time join in the dynamics of *meno forte*. Music flows this area again support two dynamic wave, first diminuendo in *pp* which is closed on a long tone and then again crescendo wave supported agogic accent events *più animato*, *poco accelerando*. The bar 48 again boards four new central motif sequence in a grouping (c, des, h, c) in the original sixteenth and dynamics *f*, as gradation peak. In the wake of new alternates rhythmic element quaver triplets played arpeggio, whose melody is most commonly used interval of significant decomposition pure quarts. On the next area of bars 48 -80 develops evolutionary work with these three tectonic elements:

four segment central model in the sixteenth, triole decomposition and quarterarpeggio two tones or triads, the basic layout is great sevenths interval (c, h), but above all more frequently returning basic borough two tones perfect fifth interval (c,g) forming a repeated espressivo notches evolutionary events. In 71-72 bars is noticeable upward tonality sequence (d, es, f, ges, as a, b, c), which evokes the way modal work in the total composition. Desetitaktová clutch name *Poco più e tranquillo* started from bar 81 and lasts until bar 91st. During the occurrence of a dynamic surge and subside musical flow. Again, it is most often in quaver values being worked with intervals of pure quarts, Triton and major sevenths. In 90-91 bars prescribed *poco ritardando*, thereby bridging the musical flow smoothly into final. Tempo primo areas. In the literal repetition *pp* bar in a shortened reprise of the main theme of this sentence with interval pure quarts at the beginning. In the closing bar 27 musical flow again dynamically in two waves and rises from bar 102 until the end

soothes. Above the ostinate two sounds pure fifths (c, g) gradually fading away in small melodic melisma seconds, stops on a long-life tone d, which will undergo the pop and closes the second sentence. As reaffirmation below that still echoes endurance fifth c, g played with his left hand in *pizzicato*. The third movement *Postludio spiritoso* the tempo marking *Vivace e risolito* drivers the sonata finale a from three-part. The formal organization of parts of a movement is in this case A, B, A' - Coda. Essentially. it is applied modal similar work as in the previous two movements. In moment mostly chromatic *f* melody in the dynamics taking place in the sixteenth and staccato eighth note. Newly then styled tremolo style of play in the eighth motion for the first time in bar 23 major tectonic A feature of the piece is a rhythmic pattern (eighth, two sixteenths, eighth).

In 32-57 bars coming clutch bearing poco cantabile in the dynamics *subito piano*. Is filled eight new movement alternative unison with double stops. Culmination of

the clutch is again dynamically increasing gradation character supported Accelerando and re-play the tremolo in bars 54-57th.

In 54-56 bars It is applied melodic inversion - consistent alternating intervals of fourths and clean small seconds (Firstly, as suggested in the first sentence of bars 8-10). The result in a return of capital rhythmical

model. Part A is closed in the following 23rd bars. In the course of use Referring back element *ostinato* the melodies alternating quint double stops. Conclusion Part A include septime, two chords played in *ff*.

Part B begins bars 79-80 *Largamente ed appassionato (quasi una cadenza)*. Technically not bring anything new. It takes place here espressivo game in the double-stops of *f tenuto* articulation stemming mainly in the eighth movement, which is again dynamically crimped and gradation. In bar 105 reminds the widespread intervals amended version of the main theme of the first sentence (g, as, fis, g, fis, g) in the eighth augmentation. It is in the following seventh pulses sequentially repeatedly.

Part B climax arrange thrice repeated four chords (c, g, d, as) passing the sixteenth arpeggio uplink fifths (c, g, d) in the dynamics *ff*. Part A *Mosso Possibile (quasi tempo)* started in bar 117 and has the character of *Stretto*. His main filling is sixteenth movement F, which is predominantly chromatic again. Substitution is just reminiscent of the quint sounds ,eight new double stops. The part is finished in *sforzato* attached long tone d on which prescribed *diminuendo* into p and subsequently *molto crescendo*. The final part, as indicated by regulation *Largamente* brings elements typical of Cod. known four sounds chords and triads in *ff* pass in 7-reduced two sounds. Furthermore, in the dynamics *ff* reminds the central theme of the first sentence in *tenuto* duole eighth notes. and tempo prescription *maestoso*, which is gradually expanded to become gradually voltage. At the end of the work still sounds fancy chord four sounds 7, 6 of which are also in the past distinctive rhythm duole in eighth notes .The dynamics *fff* conclude a final sentence of four final chords chords, one of which has the last word fifths octave doubled quart quint four chords (c, g, g, c)

## Jaroslav Šaroun<sup>12</sup> Sonata for Viola and Piano (1970)

Follows Jaroslav Šaroun's comments and music analysis which the composer himself did:

The Sonata for viola and piano was written for a violist, Petr Čech, but he did not play it. The premiere of the work was performed by Karel Doležal with Zdena Holovská. A radio recording was performed by Lubomír Malý with the composer him self.. Further musicians who played it were Pavel Peřina and Dagmar Mašková – she played it with the author at Rudolfinum and at base of Arts. The sound of the sonata was probably affected by the period when it was composed - in 1968.

The sonata consists of two parts - the Ballade and Passacaglia; they are very contrasting, they are interconnected following *attack*. The first part is opened with a viola cadenza. The hesitating initial harmonies lead to rubato expressive motif which is followed up, after calming down, by wide-breath phrases in the piano's right hand (1); the left hand accompanies with rhythmical eight-note entries, and on a third level, there is the whisper of the viola in *pp* its continuous ostinate stream. At (3) viola is tied to the beginning of the composition and prepares its meditative narration

(4). The last 4 bars before No. 5 conclude the "quasi-exposition" of the sonata. The next part has a character of the performance. In three waves, the piano interlude opens the "*questioning*" *Adagietto* (6), which then

leads into a succinct *Allegro vivace* (7). This dramatic section is in complete contrast to the previous fantasy, where a number of bars, details, agogic and expressive shades were alternating, mostly in a succinct dynamics. Now there is an avalanche of a concise stream in an insistent *Marcato* and in a firm rhythm. The carrier of the dramatic undertone is mostly the piano in a non-legato eight-note movement, above of which the viola alternates between motif-based forms in *Marcato* (at "3") with

maintained or even bound phrases (at "1"). Upon reaching No. 10, the piano soothes down (especially in the piano), and at (11) even more so, to make the burst of the piano even more outstanding. For a moment, the instruments exchange their roles, but basically in several waves during an uncompromising stream in eight-note movement which takes the ballade into gradation to the final plane (starting from No. 15). Here, the insistent repetition is interrupted, viola stays alone for a moment, until the piano cuts off the viola's desperate work. After

---

<sup>12</sup> Jaroslav Šaroun (1943-) is Czech Composer and Pianist .According to Jaroslav Šaroun interview to the author  
26th of October 2015 at HAMU



a dramatic pause, we see the arrival of a seven-bar theme a stern Passacaglia. Viola enters the second quotation with a mute. Its cantabile narration in calmed values is developed in succinct expressive dimensions. Only during the eighth quotation, the piano adds another polyphonic voice. After a brief brightening in the piano, the viola brings another extensive plane (18). Here the viola (now without the mute) is more active in several respects - the tempo is almost imperceptibly livelier, the dynamic expressions are steeper, the insistence gradates with ever growing force and tempo. After the culmination, we see a transition of the theme from basso to discount (21) and transposes from what until now was a stable "in e" into "in dis". The sternness of the theme loosens up in the second quotation. At No. (22), the theme is played "in B" and it brings a calming effect, a small meditation before viola's work (23), which flows into a hymnic catharsis in the piano (24). This motif was already the undertone of No. (19). At No. (25) comes the cadenza that is close to the initial stage at the beginning of the Ballade. After its calming, the piano contemplates in loose tempo; the 4th repetition is unresolved. The wild *stretta* on the piano based on the rendering of the Ballade evaporates at No. 27 in the chords of c moll with an addition of "fis" these streamline during the repetitions and calming and eventually purify into a sole g1. The "fis" which was present in the meditation at No. (26) sounds again at the end in viola and pizzicato, and the composition ends. The composition is tonal. Formal structuring is unconventional. It requires that the musicians that perform it are natural (in the fantasy sections), rhythmical discipline in the erection of extensive planes and on the ability of internal tranquillisation and meditation.

Oldřich Flosman<sup>13</sup> : “ Michelangelův Kámen “ Michelangelo Stone (1973) - Analysis

Flosman made great friendship with Lubomír Malý, in this way Flosman had an idea to make a viola concert for him. Cadence part is helped by Lubomír Malý. This is one movement composition for viola and orchestra. The work bears the hallmarks of program music. Since I will for my master's concert perform the work with the piano, I decided for the analysis of this release. Formally this composition contains four parts:

1. Largo (introduction) 2. Allegretto - Cadenza 3. Allegro moderato 4. Largo (coda). The melodic - rhythmic structure is used frequently chromatic progressions and ostinato patterns. In tempo- metrical structure is prevalent non-periodicity, frequent changes in legislation and metric agogic accent. In terms of harmony are the main raw material mainly biachord(double chord) chromatically-moving harmonies. Part 1 Largo is built upon loosely grasped sonata form with introduction and coda. Introduce music has an evolutionary character. Gradually growing dynamically from pp to f, the peak is in bar 15 for the first time. Then again musical decrescendo flow

in the PP until the end introduce surface. They are exposed to two main thematic idea that the composer develops through motivic work.

1. In the first comes *ostinato triple* motif, which pulsate rhythmically to the tone. 2. dramatic *stringendo* developed theme, based on a model of small and large intervals of seconds, and developed as a distinctive model sixteenth chromatic triplets. By developing this theme is also built-mentioned dynamic gradation. In issue 2 bars viola in the dynamics of p and lectures aperiodic seven bars third theme, which again is evolutionarily developed. Intensity of expression and will help agogic change *poco animando* one stroke ahead of number 3 and thickening of texture in the viola part. Invoice piano accompaniment is sparse after the onset of the viola, in staccato works with the initial segment of the second dramatic theme, gradually thickens. The no. 4 takes viola *stringendo* developed third theme piano part. Attention is drawn imitative work on the piano, while the viola has a companion feature play *pizzicato* with four sounds. MP. One stroke ahead of no. 5 of the seventh board a switching piano between the melody. The pace of the musical flow is accelerating, thiol hear the chords major thirds as the first segment rhythmic motif. Significant sixteenth *sixtole* f board in bar ahead of no. 6 viola. 7. In the next sequential surface poco allegro takes part in the invoice viola

---

**13** Oldřich Flosman (1925-1998) Former Czechoslovakia composer. He became “National Artist” and personal friend of Lubomír Malý.

*triole* rhythm, playing piano *ostinato staccato* entries in f. Since no. 7 Primo Tempo is the musical flow again bypassed the dynamics p. In the fourth cycle of this area is the piano twice reminded segment second dramatic theme. Evolutionarily developed third theme in the viola stop on a long-life tone g. In an area no. 8 starts espresso outcome of the first part of Largo. Grain finish viola part was concentrated play sixteenth and two *triset* new runs. Since no. 9 boards coda of the first part of the piano. It handles the thematic material for introductions. *ostinato triole* rhythm of the first theme goes into the second part of *Attac Allegretto*. It is built in the shape of a two parts A, B. Part A (*Allegretto*) extends 3/8 tempo. Phrasing is aperiodic. Melodic material viola gang composed primarily of a linear process and sixth and second intervals. Piano part is filled homophonic staccato chords small seconds and play trills. From no. 12 to the dynamic progress in bridging pp piano and begins to generate cantabile contrast to the clipped viola melodies. Viola melody in the climax a descending chromatic trills games, beside which has a subsidiary function imitative work at the piano. Bar before no. 16 are model repeatedly *ostinato* chords on the piano. In the 4th cycle no. 17 with pauses for piano and viola solo rendition gradation rise in *marcato* to play. In the last two pulses no. 17 reconnects piano. From no. 18 follows the 22nd Sequential coupling piano interlude, which handles structural rhythmic material viola part from the beginning of the second part of the *Allegretto*. Musical flow is one stroke ahead of no. 20 lowers the *PP* and the advent of the viola in the footnote of *pizzicato with Poco* closed part A. Infinitely establishes part B (Cadenza) In this solo viola part is the main expressive element of variable agogic accent. Fancy also play sixteenth double stopping. Ed. (Eg. In the 5th cycle cadence composer originally intended to write only *espressvo* to play unison, but on the recommendation violist Little added here and also in the middle cadence mentioned double stops that are more impressive. Also part of *Poco vivo* composer wanted to write a chord with four strokes in *pizzicato*, but Little obeyed recommendations that for the viola chord rate will sound better to play *arco* technique. Very impressive is the application of game *pizzicato* double stops in left hand from bar 14 Lento. Cadence to climax especially to repeatdly patterns sixteenth *sixtole* and *quinto*le. Fluent in no. 21 follows the third part of the *Allegro moderato*. It is structurally very similar to the second part of the *Allegretto*. It is therefore rather short literal return way da capo. Bar before no. 23 enters a new significant element clipped alternating piano with viola. From no. 24, both instrumental component reunite and begin espressivo area filled evolutionary type of music. Viola plays sixteenth double stops, regularly returns to double stops (c, g). From the from bar 5 has ten bars piano interlude. At No 25 in f onset viola with double accord with the sixteenth and the eight new four accords. On an area of three bars will return principle tool substitution. Last 7

bars are gradation postscript to this work, which will remind trill Party play viola. *attac* establish the no. 26 Final Part 4 in Largo ff. The entire final block has coda musical character. Returns the *ostinato* rhythmic motif on the tone and the introduction of the piano, which alternates with the virtuoso runs in the viola. From the 3rd bar no. 26 has gradation Piano Four-stroke clutch. In the next three beats responds solo viola. During this short space with dynamics gradually lowers, and the pace is slow down. Another element of tectonic cement the musical material is presented viola return of the initial segment of the chromatic second dramatic theme from the introduction of the no. 27. This is enhanced by the ethereal homophonic sixth the piano in the dynamics pp. At no. 28 musical flow enters Molto adagio tempo in dynamics *ppp*. In the last three bars of this area has been viola solo agogic clutch in f.

In the final bars of the work 7th Largo from no. 29 recites viola *triole* postscript at pp. The work closes the piano *ostinato* rhythmic motif in his left hand. Last to remind and chromatic segment of the second theme in his right hand as a silent echo. Additional rhythmic *ostinato* in the left hand of the piano ends.

Lubomír Malý became popular as personal and as violist in the former Czechoslovakia. Because of his awesome international performance as soloist and as the member of the The Prague String Quartet, he got great reviews from all over the world. Lubomír Malý's valuation in former Czechoslovakia was recognised from outside of the former Czechoslovakia. Many Czech composers were inspired by Lubomír Malý. For Czech composer, it was critical that Lubomír Malý did premier performance for important works because of his unique gifts. Because premiered by Lubomír Malý, the composition would have opportunity to make a world-wide impact.

## **6. Finale**

Violist Lubomír Malý has always had the dignity of a patriot. His heart is always with Czech culture and Czech people. Music is the heart of Czech culture, through Music Lubomír Malý showed his love for his mother country with his outstanding technique. The audience were touched and fascinated by his viola sound because his music comes from his deep love for his country, not only his outstanding technique. Lubomír Malý was revolutionary who changed our understanding of the viola in chamber music not just in the former Czechoslovakia but in the whole world. He helped to bring Czech compositions to the world. He continues to play and teach at Academy of Performing Arts in Prague. His concerts are scheduled in 2018.

**Abstract**

Lubomír Malý was a revolutionary who changed the world's understanding about the viola and violist in chamber music. He was an outstanding violist in two ways, as a soloist and as a violist in the string quartet. He brings his Bohemian heart to the world. In this way he advanced Czech music and compositions and influenced world music also.