

**Josef Marek**

author's text

### ***Cantus tristis – Requiem for Orchestra***

This work was composed in 1995 and in fact it is not a devotional requiem, because it does not obey strict rules set by church rituals (so called ordinarium missae, eventually missae). The continuance of the composition is solved by its own original line. Arrangement is composed of five parts. The first two parts are separated, the next three are connected attacca. Each part brings very distinct proportion of melodic and chordal part of work as well as instrumental and timber character. For the first sentence is characteristic sound of woods, for the second one it is timber of brasses and aggressiveness of drums. The third part is commended to meditative solo piano. We cannot hear a sound of tutti orchestra until the forth part. The last part - in which the strings are dominant - evokes atmosphere of reconciliation. The author avoids groovy, well-known procedures in piano part. He was looking for new, less-known procedures in its stylization, the author bet on transparent setting, eventually on emphasis of percussive possibilities of an instrument. Formally the single sentences are multi-part forms created by exposure and evolutional work. At the moments when several music zones sound at the same time, there can be impression of chaos, vagueness. Although these layers are dependent on each other through relationship of motivative components, through rhythm proportion of melodic and chordal part of work and also mutual influencing between themselves.

*Josef Marek*