Emil VIKLICKÝ (born on November 23, 1948 in Olomouc) does not have much in common with Clifford Brown but one thing unites him with the legendary trumpeter of the bebop era. Both studied mathematics before they decided to be professional jazzmen. Emil Viklický even reached a university degree contrary to his overseas predecessor. But still before his graduation, when he arrived in Prague on a study visit to learn about analogue computers, he found out that he was far more enchanted by jam sessions with Hulan's Jazz Sanatorium. Thus, music won. Emil Viklický had an opportunity to devote himself to music also during his militarry service. Together with the Jazz Group of the Vít Nejedlý Army Artistic Ensemble, he won the first prizes in amateur festivals in Mladá Boleslav and Přerov. That is why he did not hesitate to reject an enticing offer of a well-paid job and signed a contract with the rhythm band of the vocal group Linha Singers. Emil Viklický's biography then includes his membership of SHQ, duet with guitarist Luboš Andršt and membership of his Energit, one-year scholarship at the Boston Berklee College, foundation of his own quartet and four very remarkable albums with Czechoslovak trade-marks and last but not least numerous successes abroad thanks to which Emil Viklický is now a constant pianist of the international quartet of American trombonist Low Blackburn and also a frequent partner of Finnish vanguard composer Jarma Sermila.

At the purely jazz level, Emil Viklický naturally has an ever more tangible profile as a composer with a particularly characteristic hand, as proved by this piano album. It is opened by "GREEN SATIN" (Zelený satén), a threemovement minisuite with which he won an authors'competition of the Monaco conservatoire. Several motifs of this composition can be found at the 6th and 13th parts of the Panton edition Mini Jazz Club, recorded by he himself or with Energit the same year when he returned from France crowned with victory at a review of improvising organized by the Lyon festival of "classical" music. Also the composition "A FINE MEMORY" (Blahé paměti), dedicated to Luděk Hulan, has already existed as a record, being recorded live with SHQ at the Prague Parnas club on the occasion of the 20th anniversary of the founding of this ensemble. On the contrary, "Bossa nova WAVING" (Bossa nova mávám), written originally for singer Mirka Křivánková and the formation Ornis from Brno, has not yet been recorded, similarly as "CACHAREL" with which the author placed second in Monte Carlo. "NOW, MY HORSE IS DASHING" (Už koníček pádí), a composition with elements of Moravian folklore in melody, was written specially for this album, while "FREEZING POINT" (Bod mrazu) was commissioned by graphic artist Adolf Born for his film Imago. "HAWK" (Jestřáb) is known from Emil Viklický's LP "At the Town of Olomouc" (V Holomóci městě), awarded by the 1978 Supraphon Prize. The solo played at this record is here worked up in the form of transcription. Then follows "WALKIN' THRU SAN FRANCISCO" (Procházka po San Franciscu), with very complicated harmony, whose theme improvisationally demands the same approach which can be found at Gnu High of Kenny Wheeler. Another composition, "ONE FOR SISTER" (Jedna pro sestru), shows that the fascination for a modal world is characteristic for Emil Viklický. Although it dates back to the time of his amateur beginnings and ranks among those compositions which enchanted the jury in Přerov, it has been already recorded as the West German firm JG Rekords had chosen it for its sampler from a festival in the caves of the small town of Balve. The final composition "OPUS FOR THAD JONES" (Opus pro Thada Jonese), exceptional with its piano arrangement of purely big band masic, allows us to inspect another sphere characteristic for Emil Viklický's work. That which he had already developed during his cooperation with the big band of the National Theatre in Prague (the composition had been originally arranged for this ensemble) and on which he concentrated at Boston seminars of Herb Pomroy and later in cooperation with many other orchestras — from the Czech Radio Jazz Orchestra (JOČR) and the Prague Big Band (PBB) to Bohuslav Volf Bohemia at present.

Dr. Vojtěch HUEBER (1987)

OBSAH

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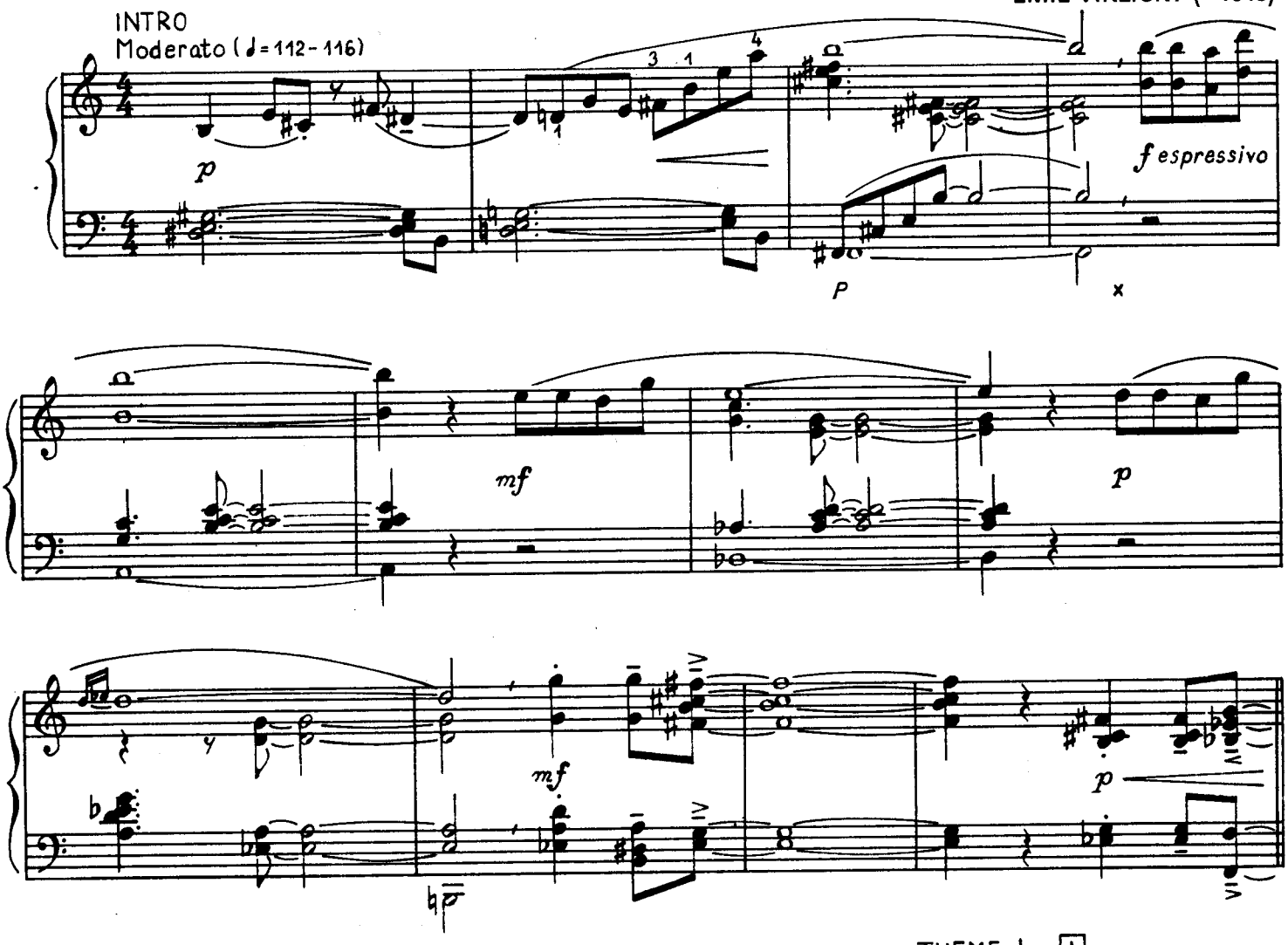
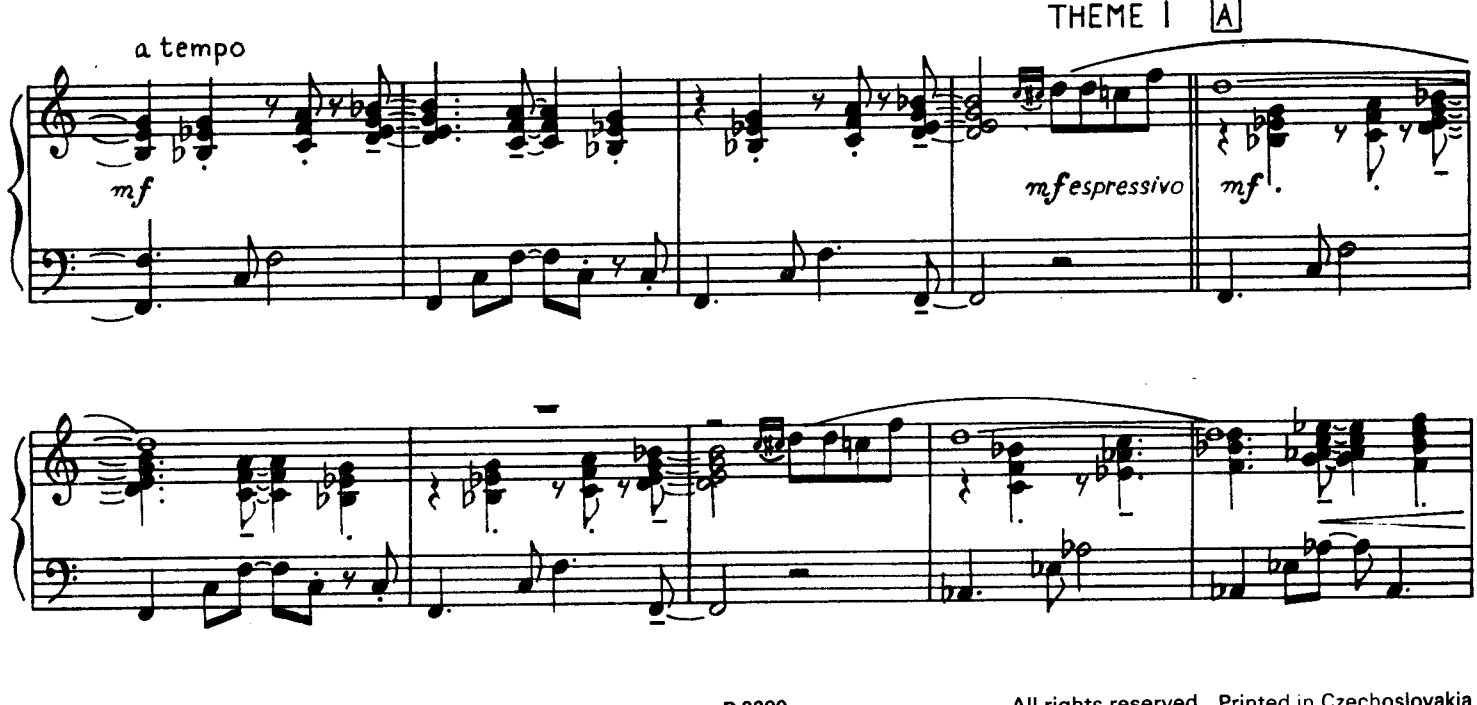
Dedicated to M. V.
I. cena Concours International de Composition de Jazz, MONACO 1976
Nahráno na SP desce PANTON 33 0392

1) ZELENÝ SATÉN

EMIL VIKLICKÝ (* 1948)





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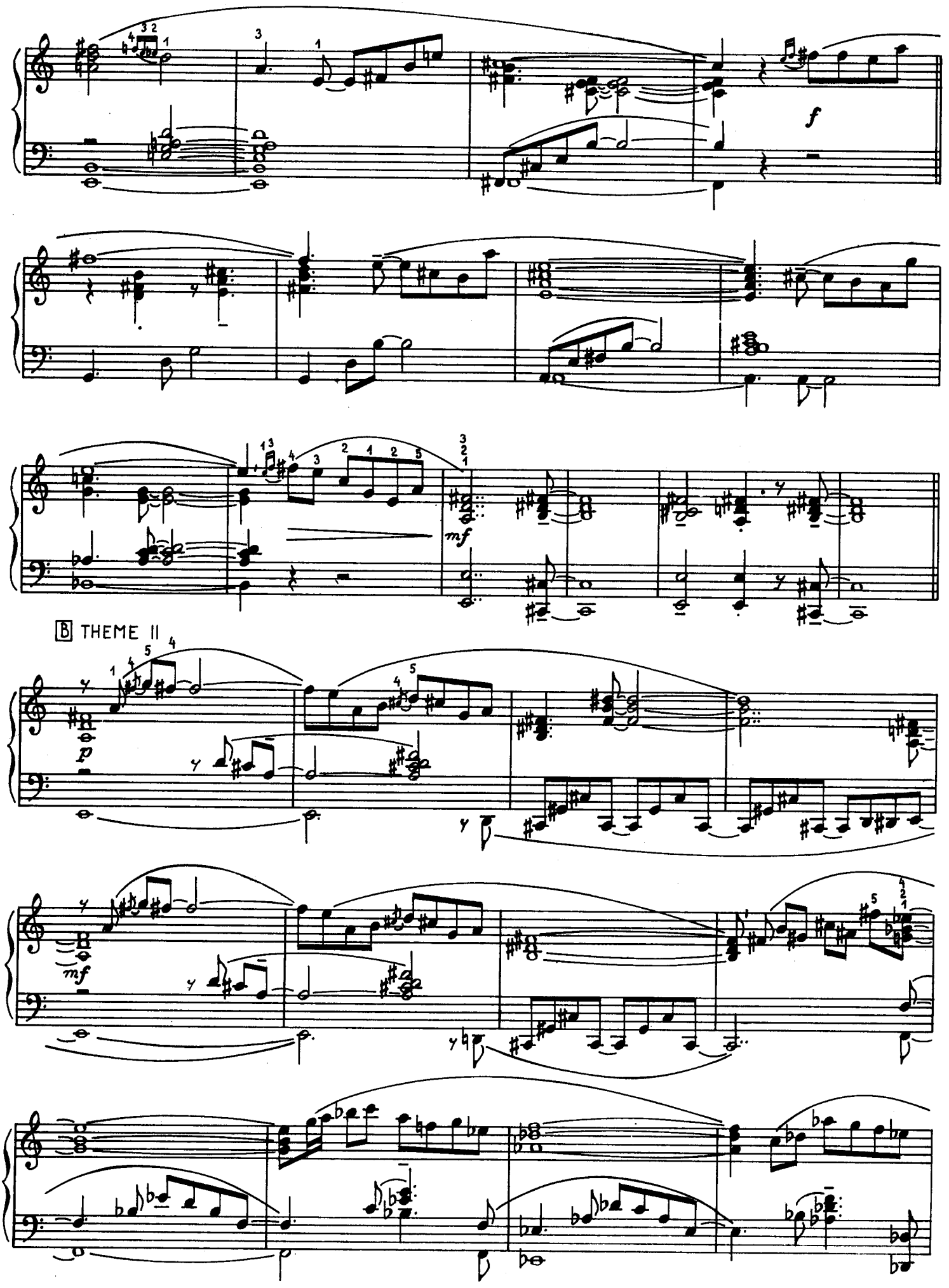
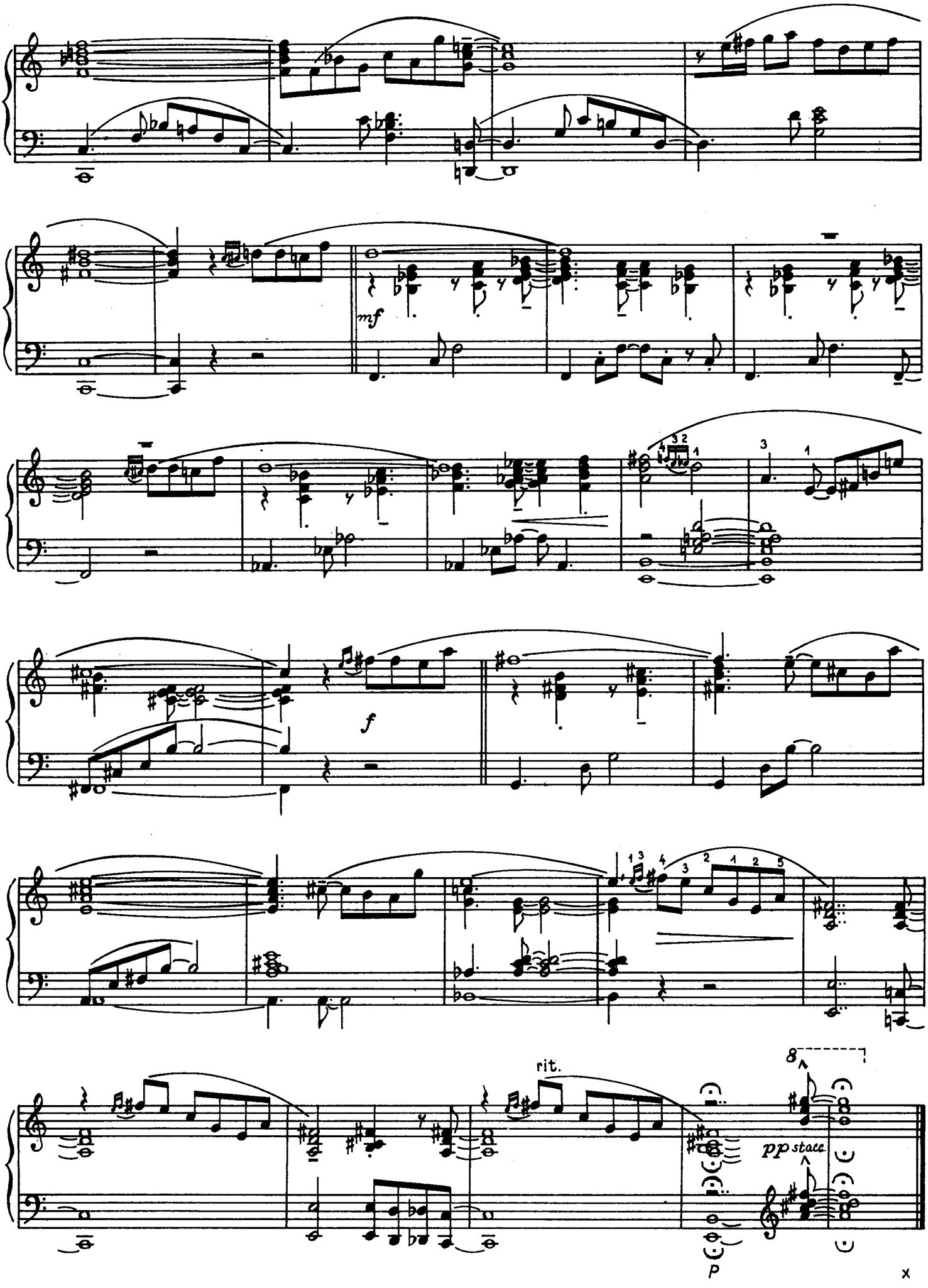

f
mf
B THEME II
p
mf

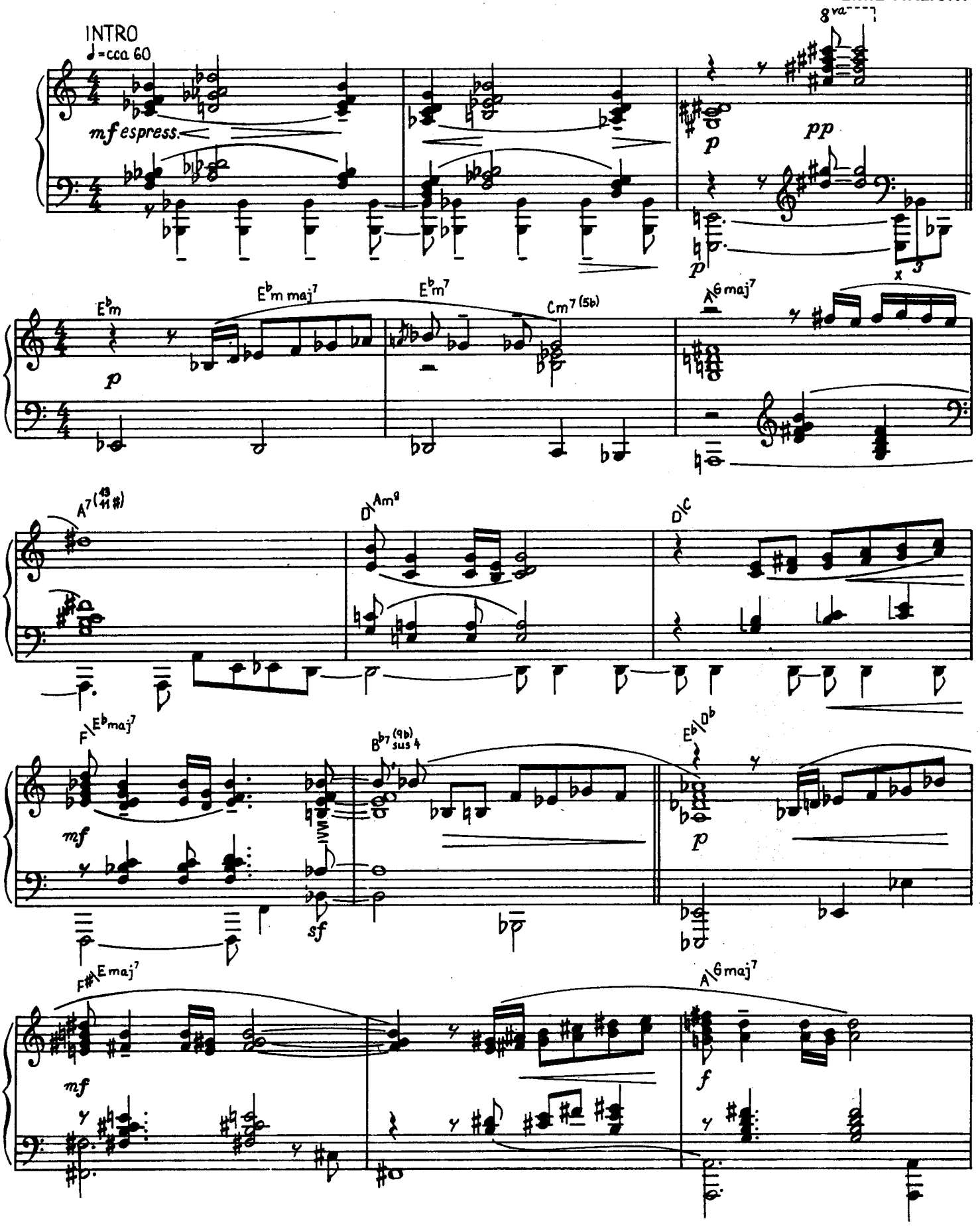

mf
f
rit.
8
pp stacc.
P

Věnováno Luďku Hulanovi

Na deskách SUPRAPHON (SHQ Karla Velebného: PARNAS)

2) BLAHÉ PAMĚTI

EMIL VIKLICKÝ



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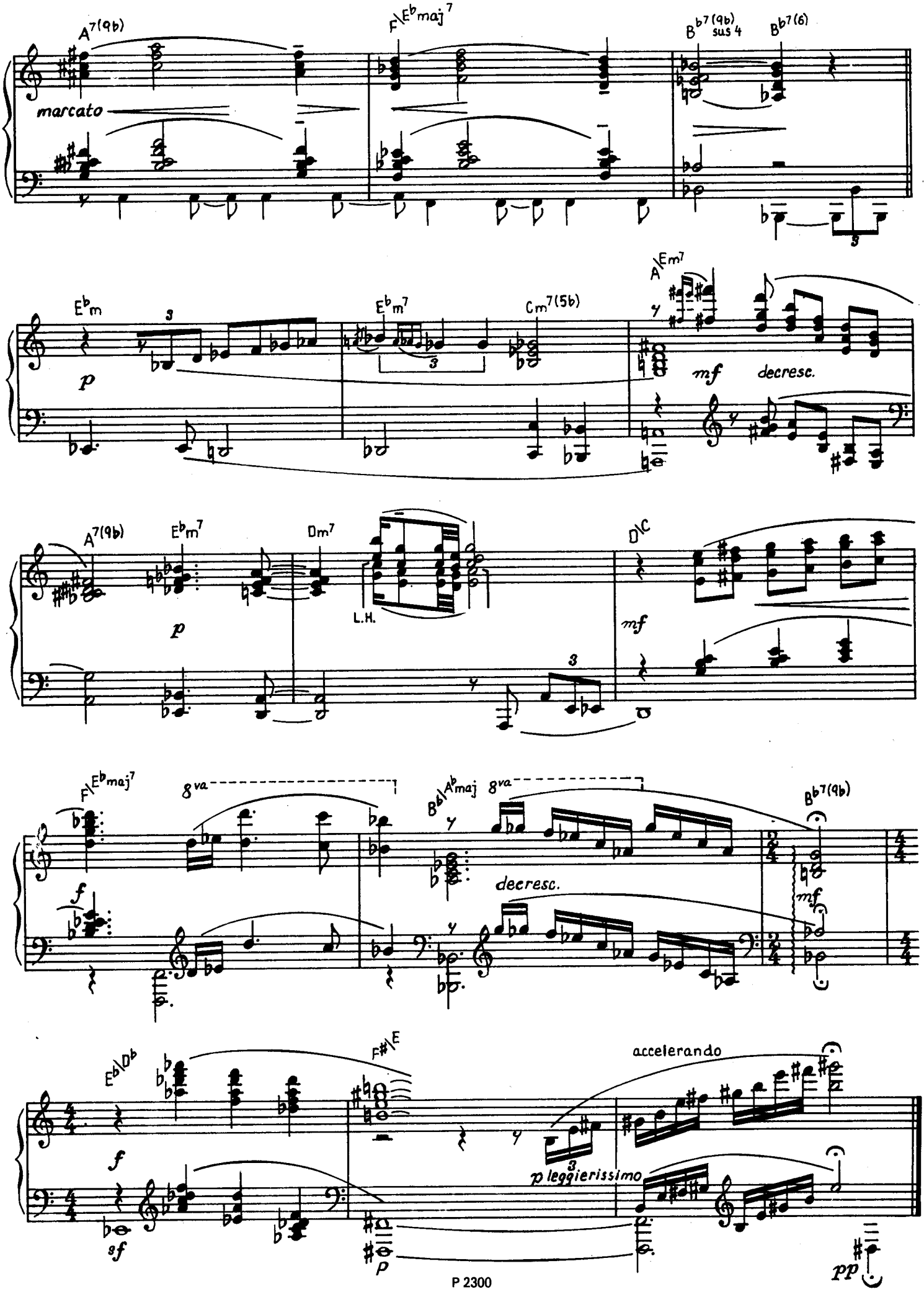
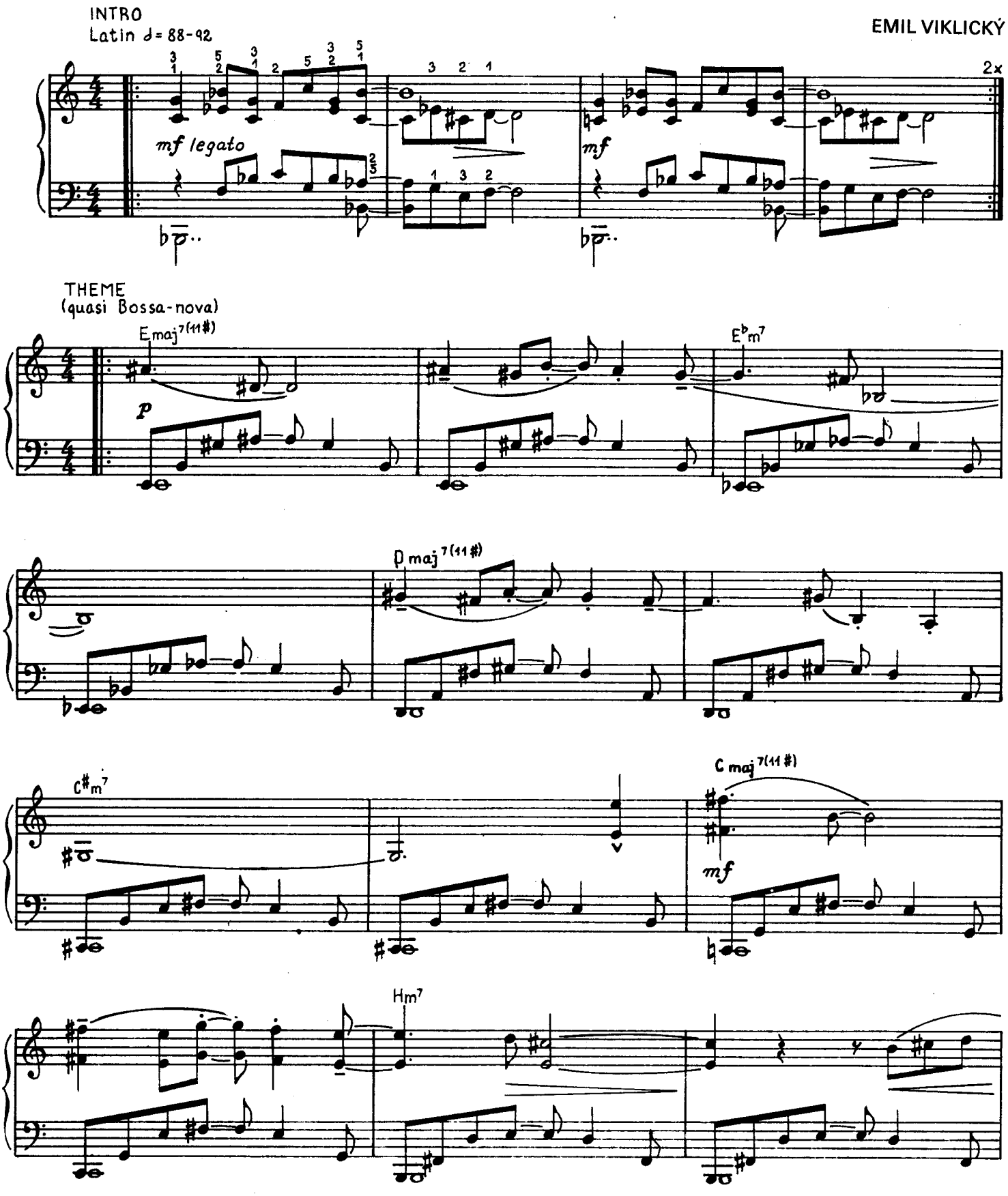

A7(9b)
F/Eb maj 7
Bb7(9b) sus 4
Bb7(6)
marcato
Eb m
Eb m7
Cm7(5b)
A/Em7
p
mf
decresc.
A7(9b)
Eb m7
Dm7
D/C
L.H.
p
mf
F/Eb maj7
8va
Bb/Ab maj
8va
Bb7(9b)
f
decresc.
mf
Eb/Db
F#/E
accelerando
f
sf
p
p leggierissimo
pp

3) MÁVÁM



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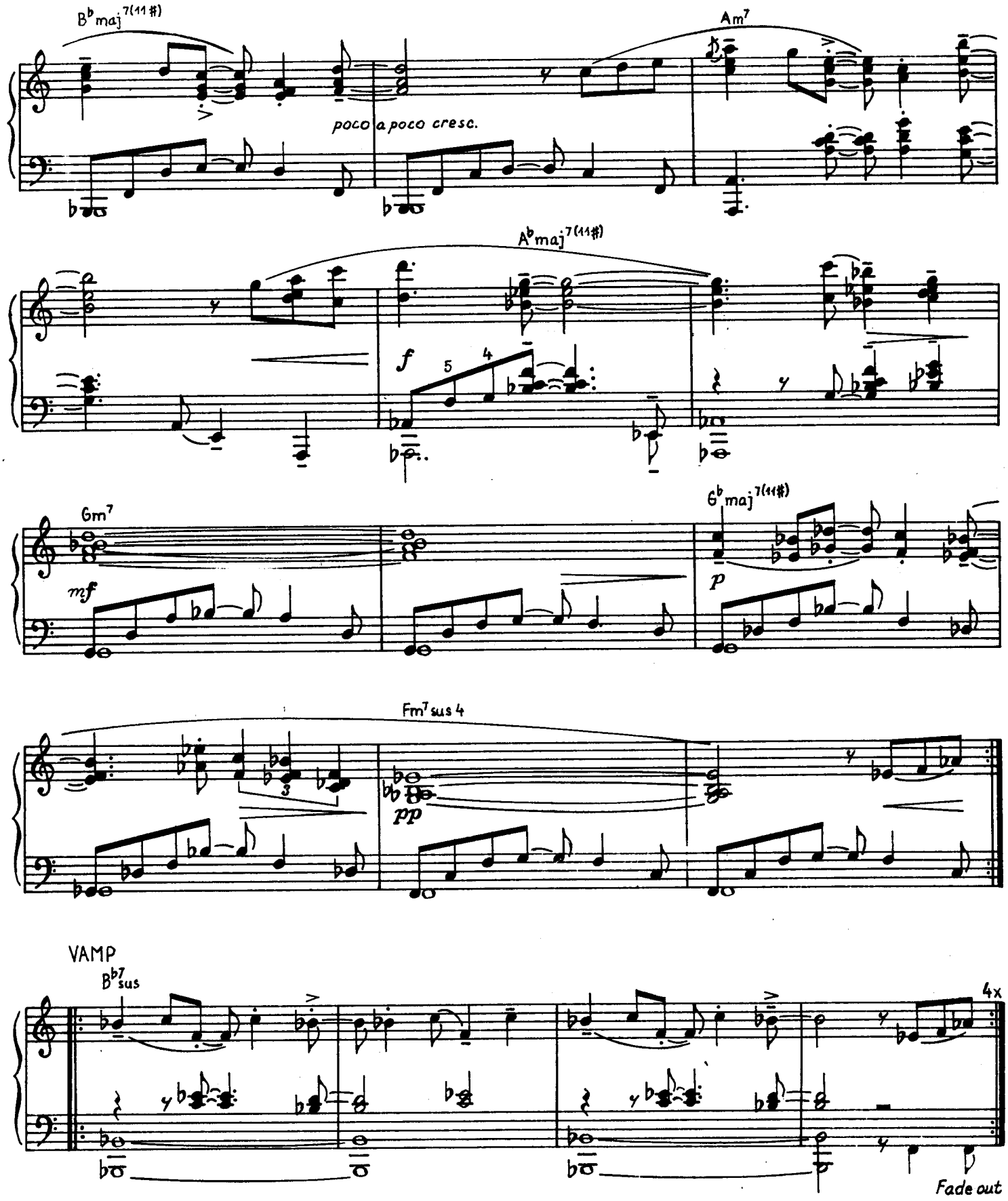
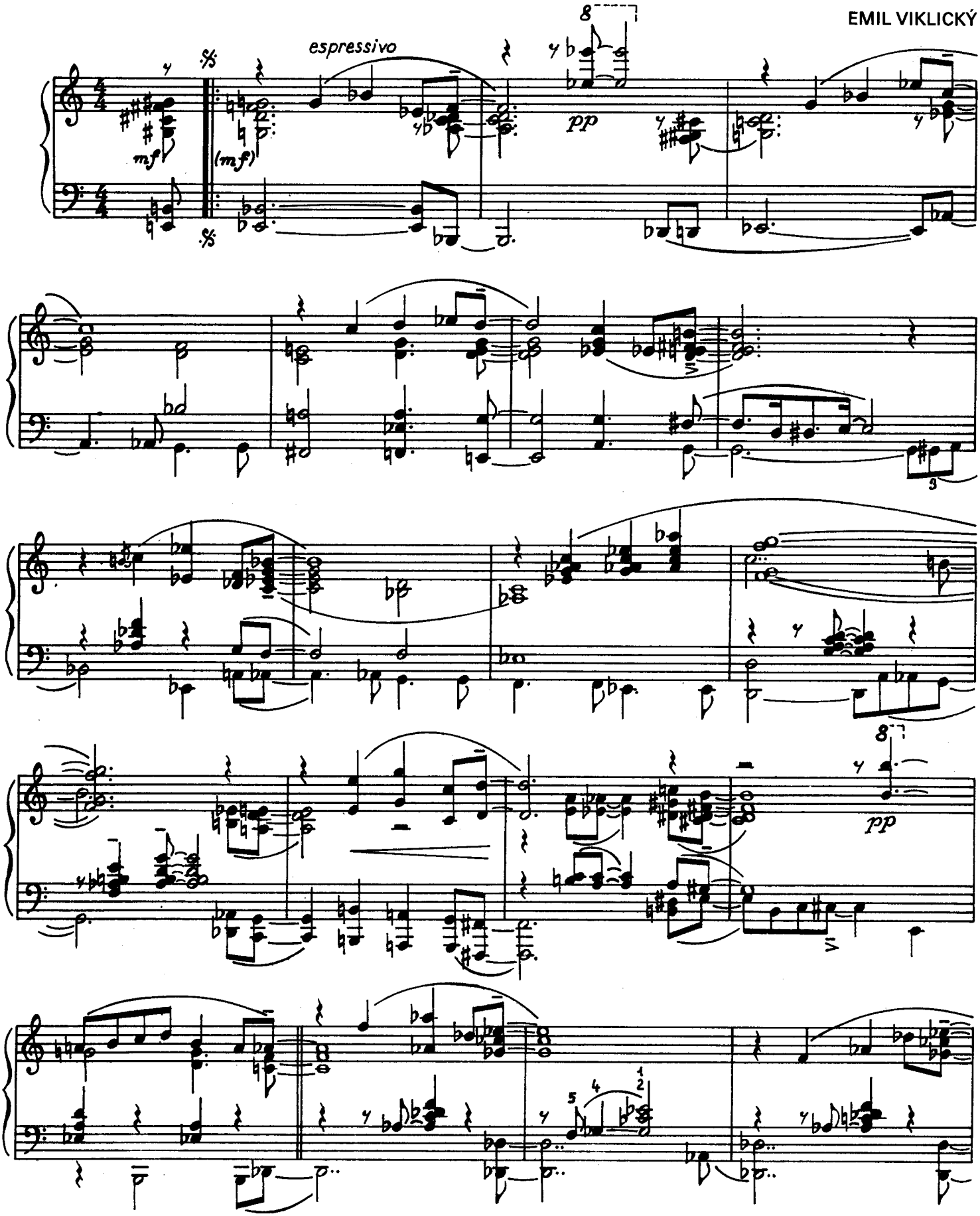

B♭maj7(11♯)
poco a poco cresc.
Am7
A♭maj7(11♯)
f
Gm7
mf
G♭maj7(11♯)
p
Fm7sus4
pp
VAMP
B♭7sus
4x
Fade out

Dedicated to Herbie Hancock
II. místo MONACO 1985

4) CACHAREL

EMIL VIKLICKÝ



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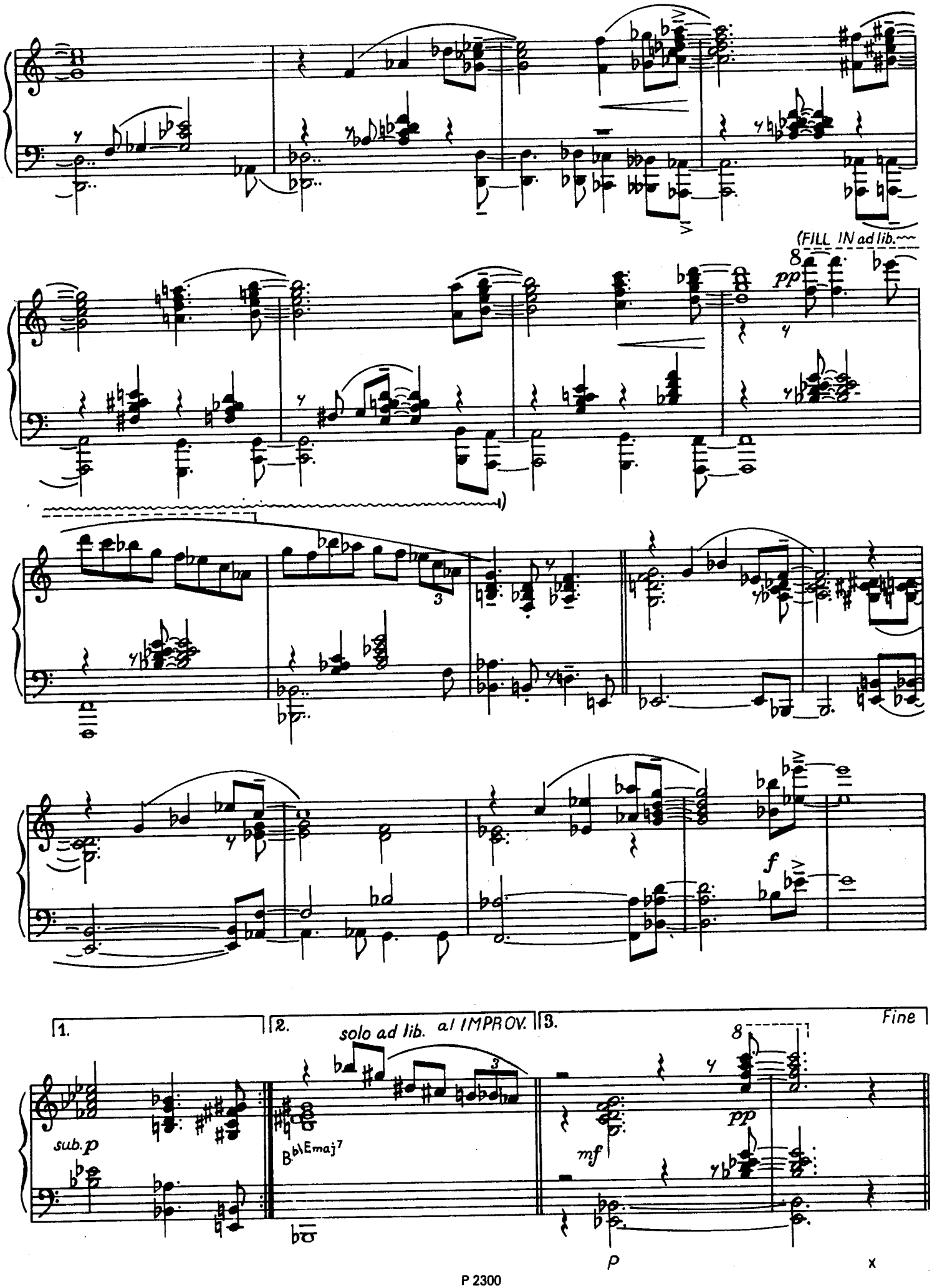
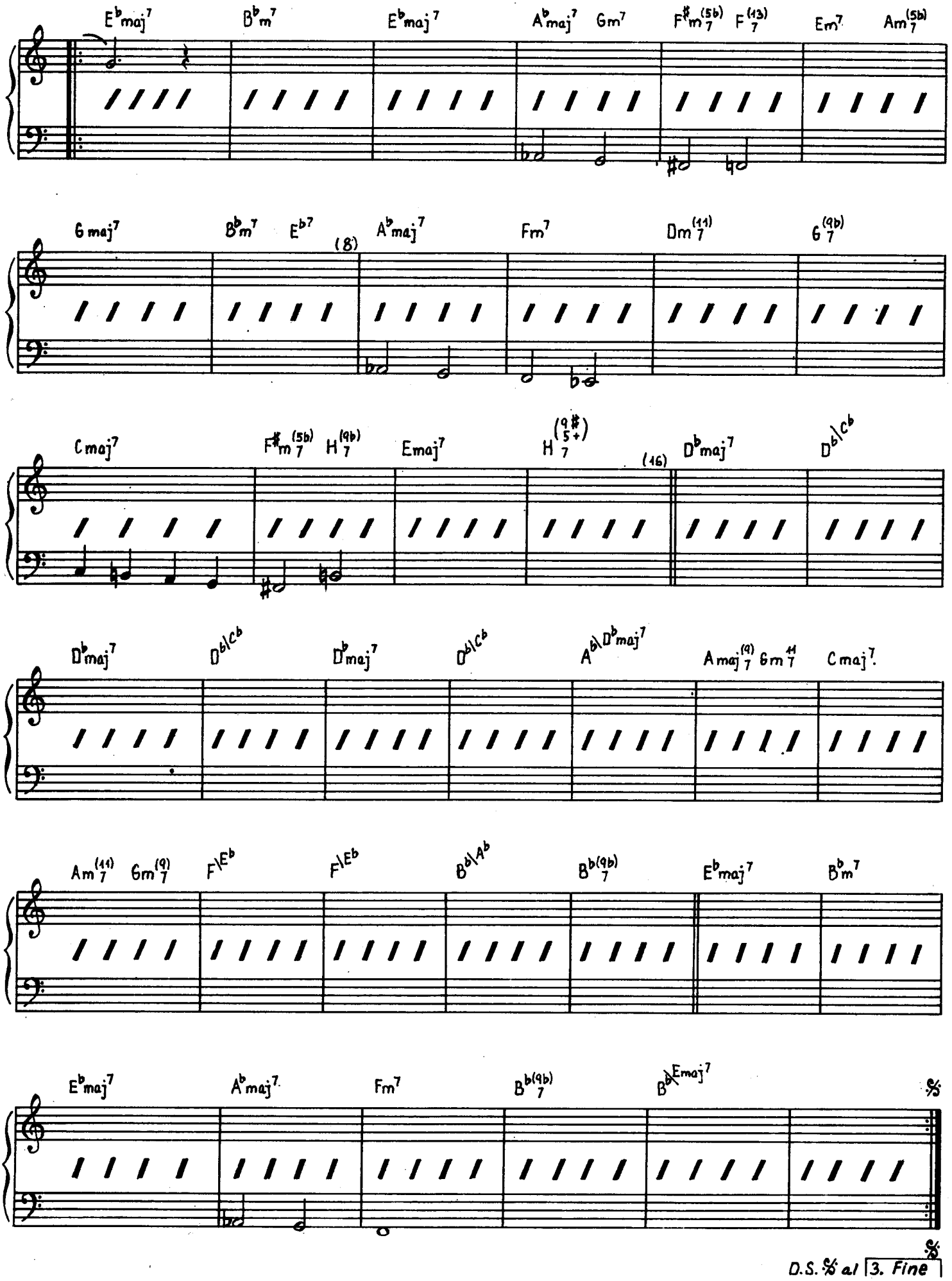
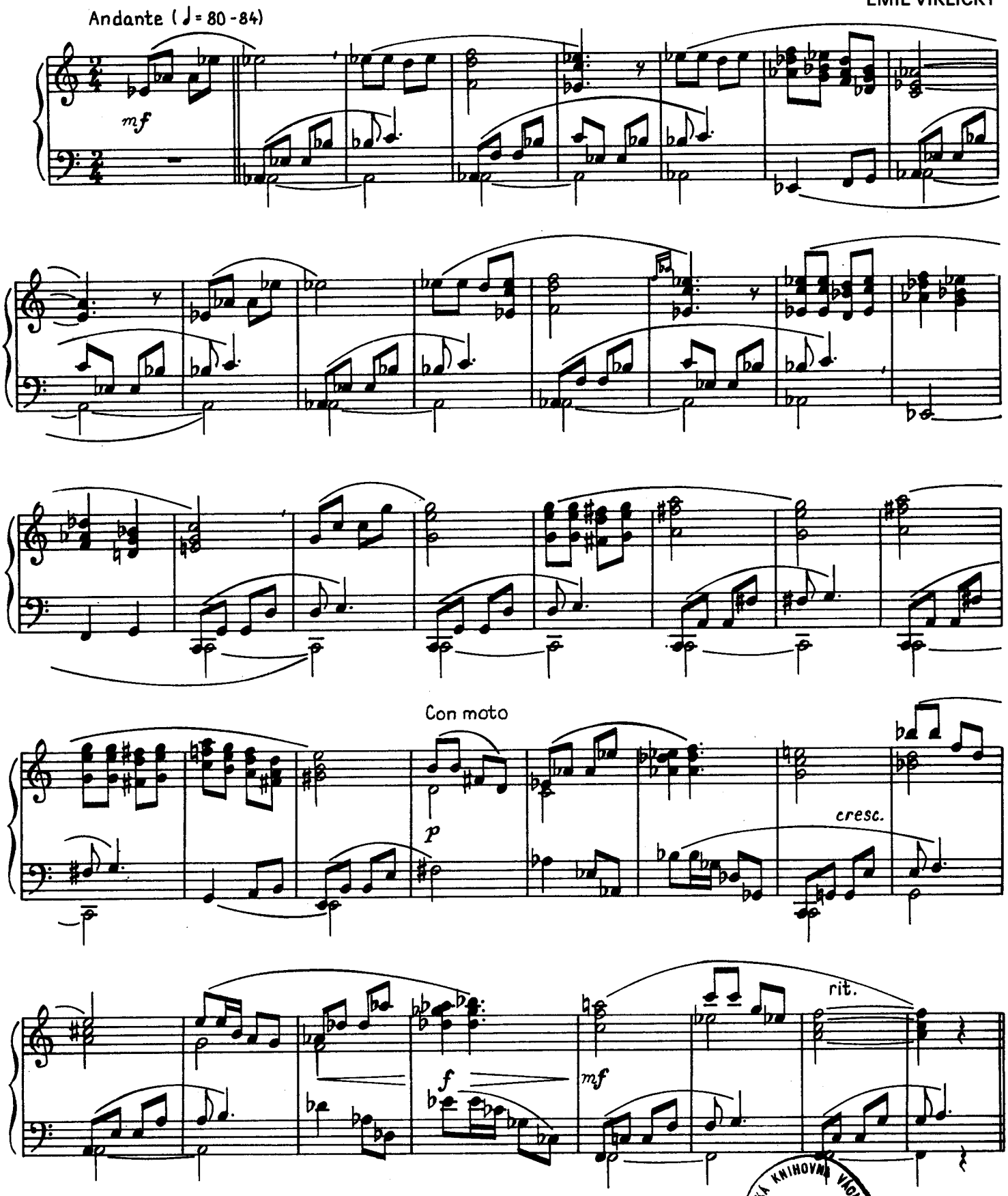

(FILL IN ad lib.)
pp
f
1.
2.
3.
Fine
solo ad lib. al IMPROV.
sub.p
B♭IEmaj7
mf
pp
p

IMPROVISATION



5) UŽ KONÍČEK PÁDÍ

EMIL VIKLICKÝ



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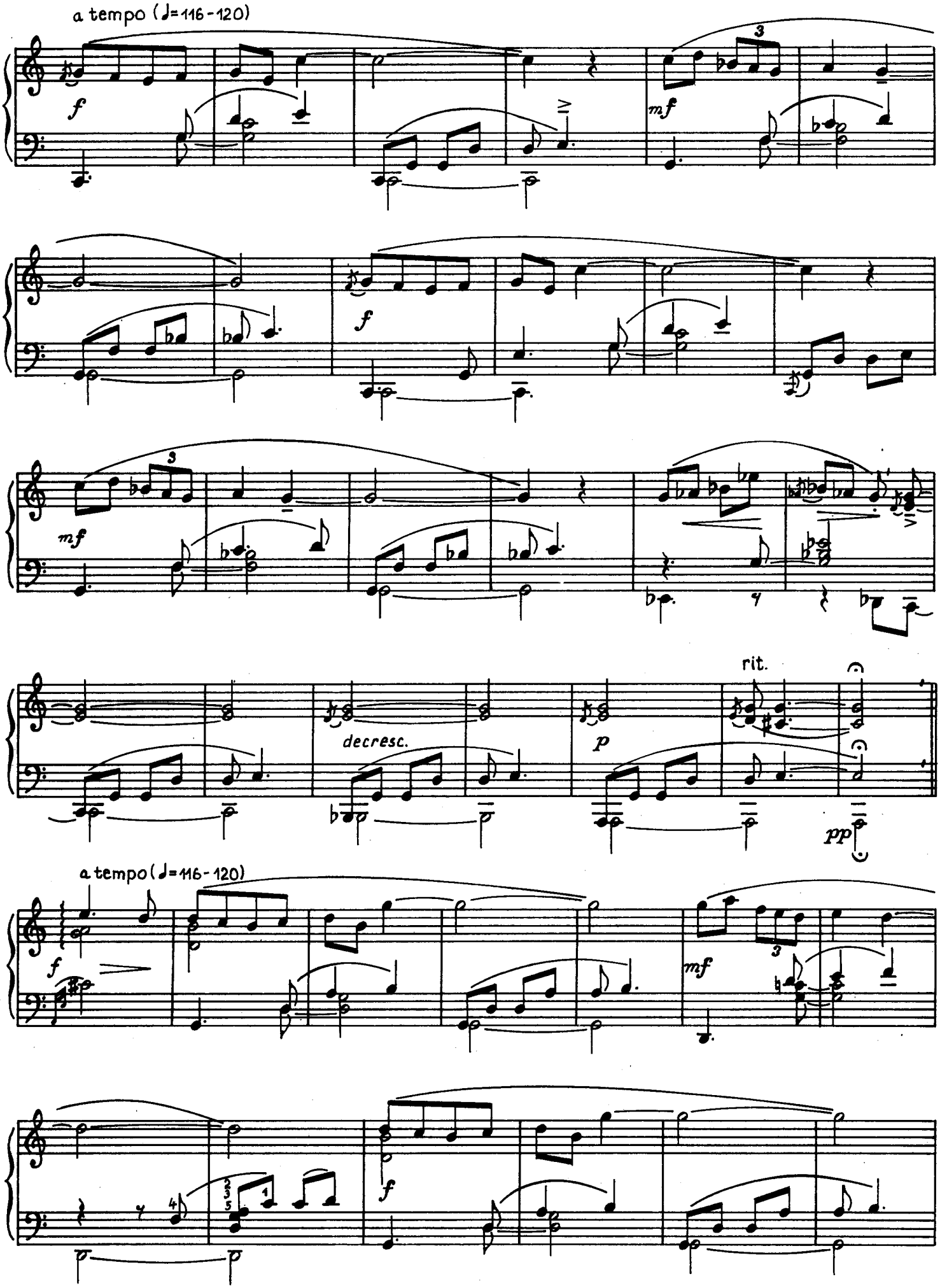
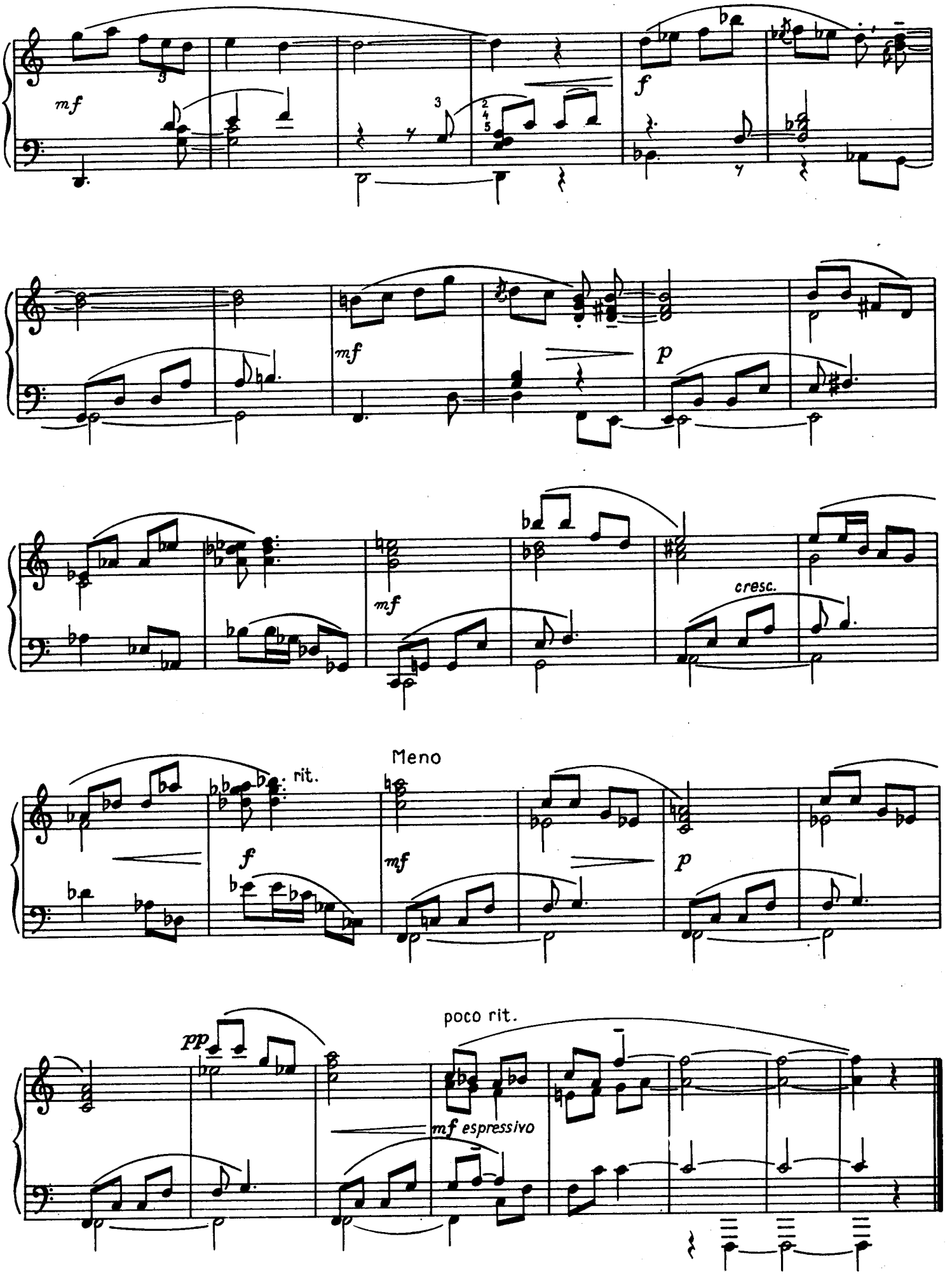
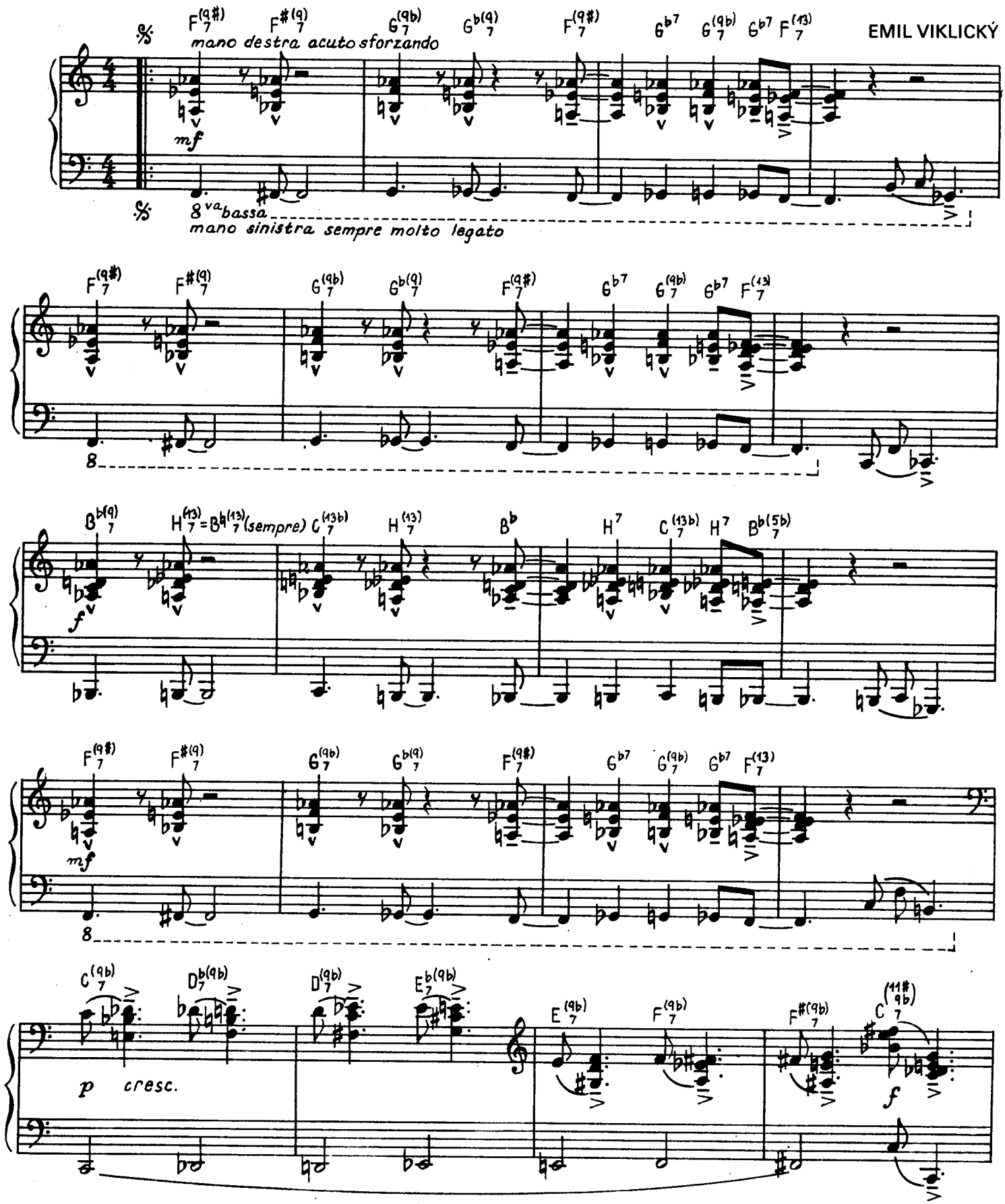

a tempo (♩=116-120)
f
mf
f
mf
decresc.
p
rit.
pp
a tempo (♩=116-120)
f
mf
f


mf
f
mf
p
mf
cresc.
Meno
rit.
f
mf
p
poco rit.
pp
mf espressivo

6) BOD MRAZU

(Pochod „ZLOCHŮ" z kresleného filmu IMAGO)

EMIL VIKLICKÝ



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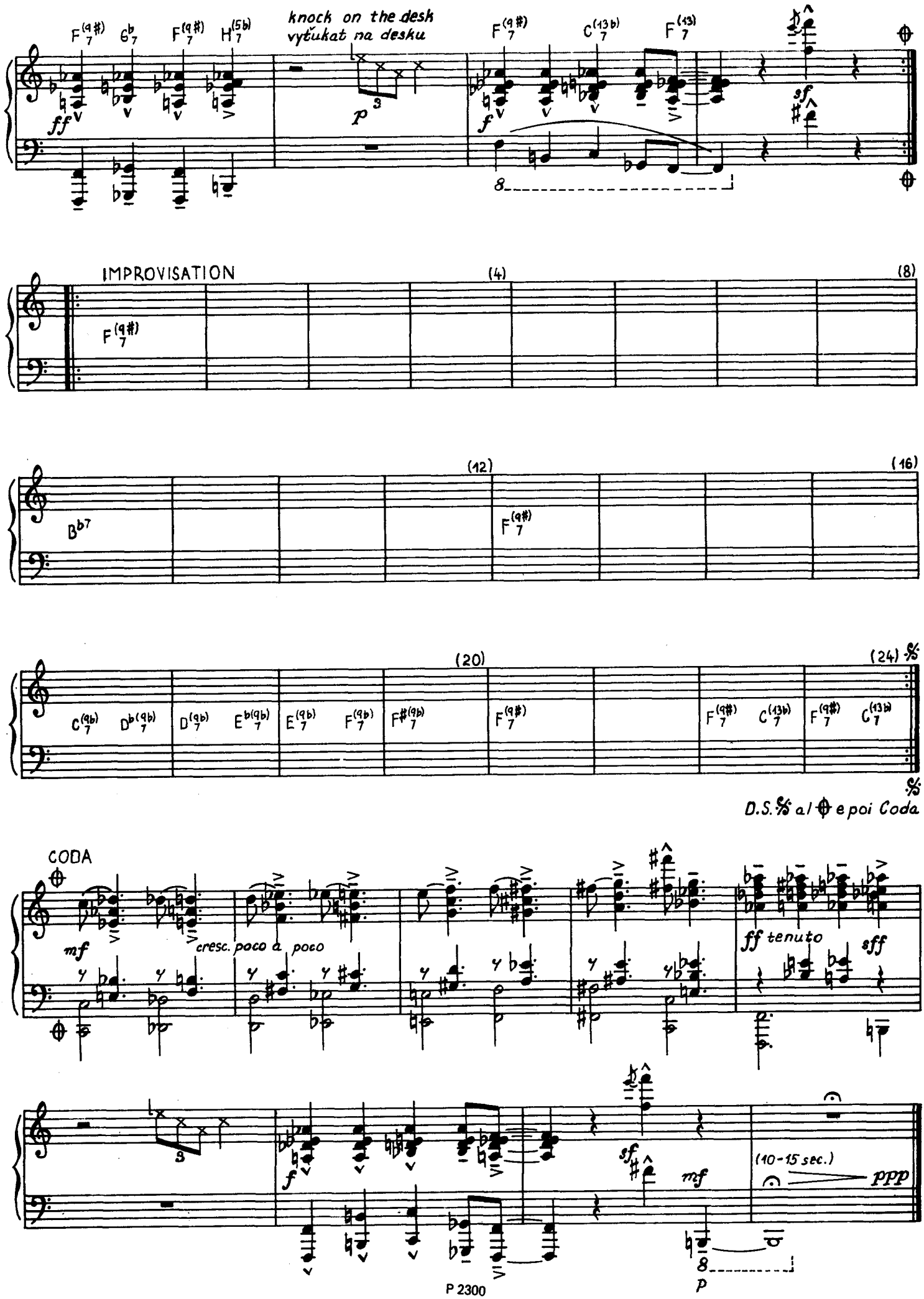
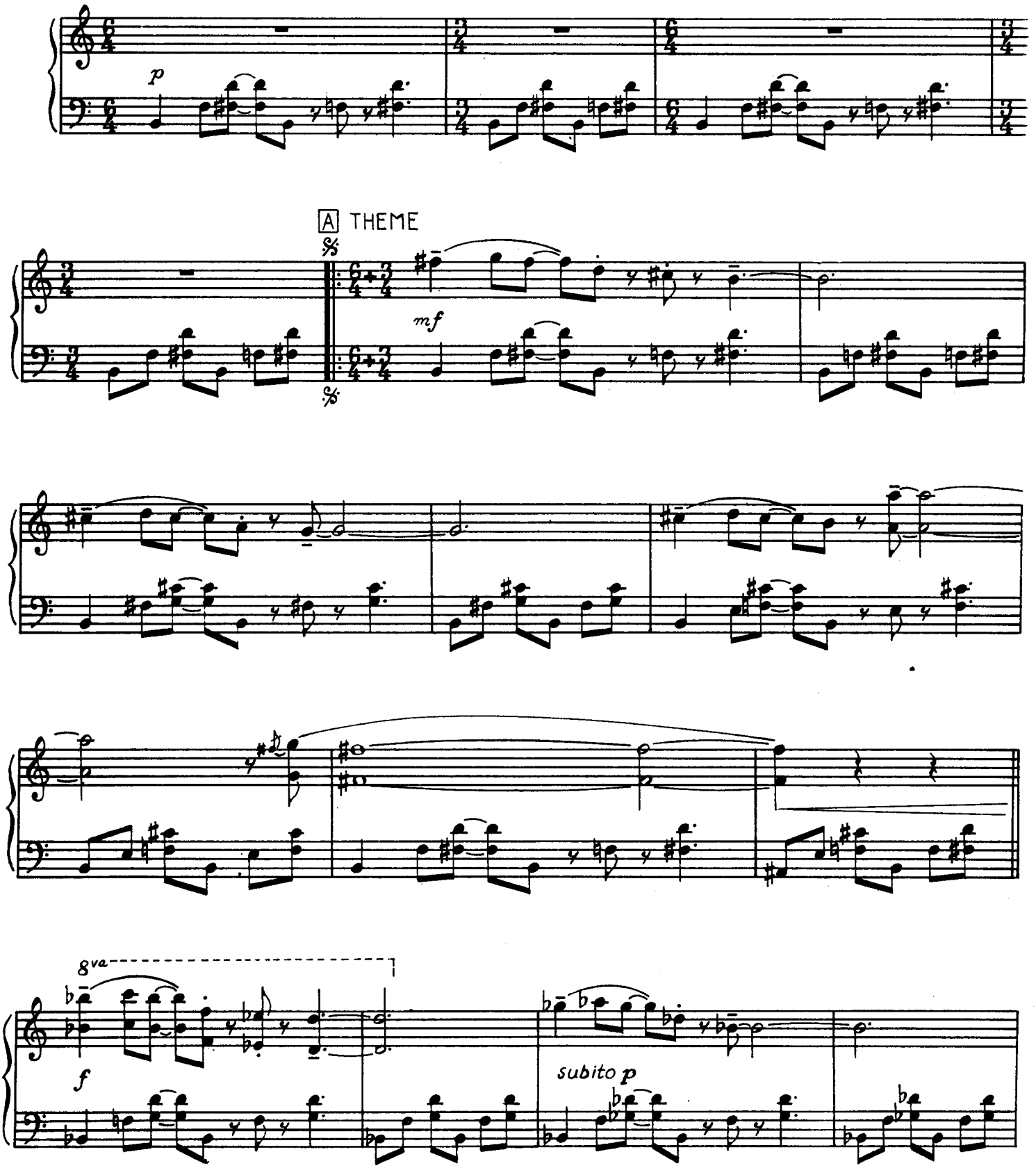

knock on the desk
vyťukat na desku
IMPROVISATION
(4)
(8)
(12)
(16)
(20)
(24)
D.S.𝄋 al ⊕ e poi Coda
CODA
cresc. poco a poco
ff tenuto
sff
(10-15 sec.)
ppp

Na LP desce SUPRAPHON (V Holomóci městě)

7) JESTŘÁB

EMIL VIKLICKÝ



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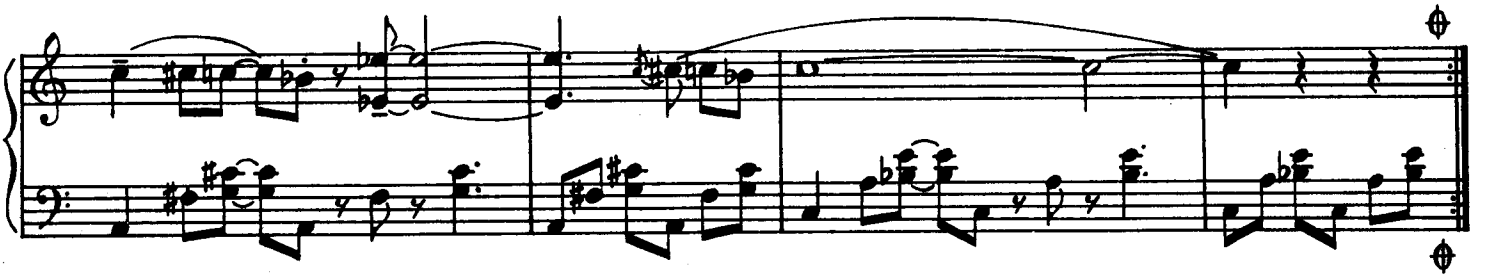
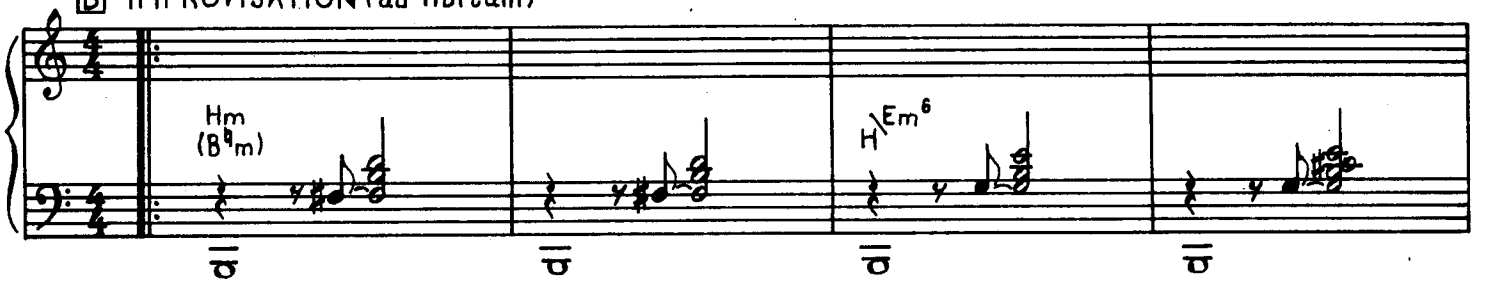
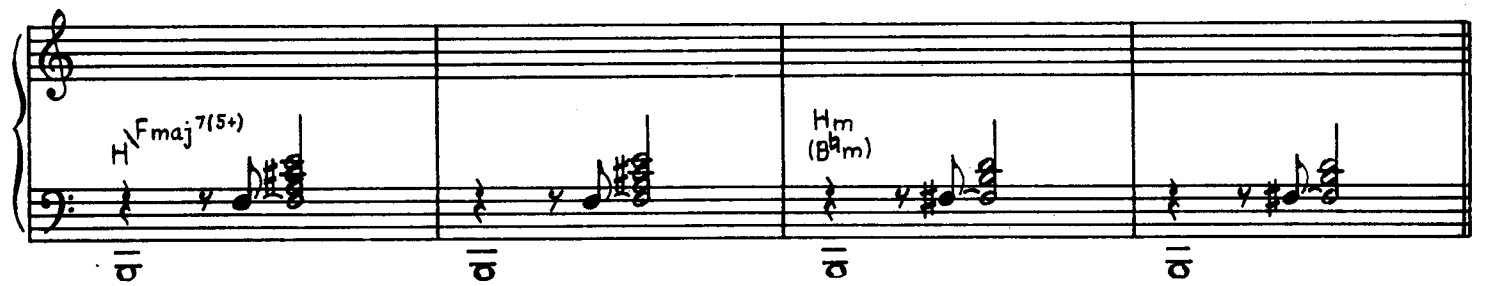
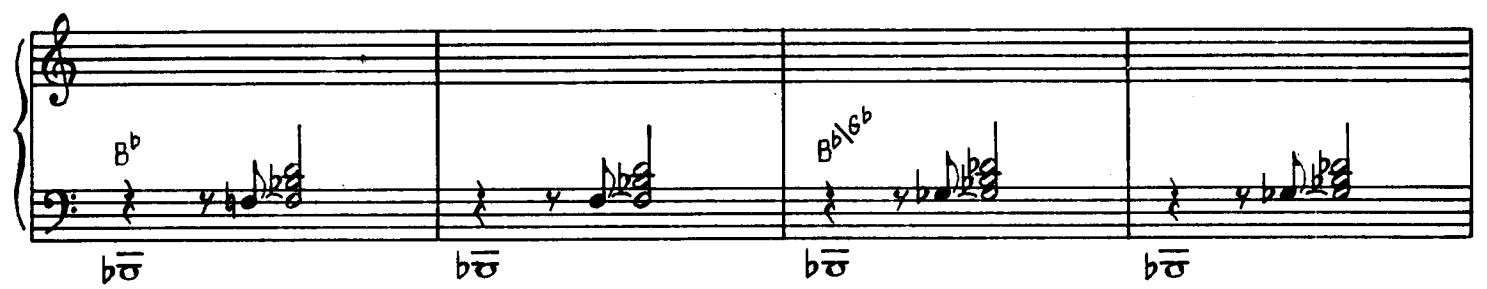
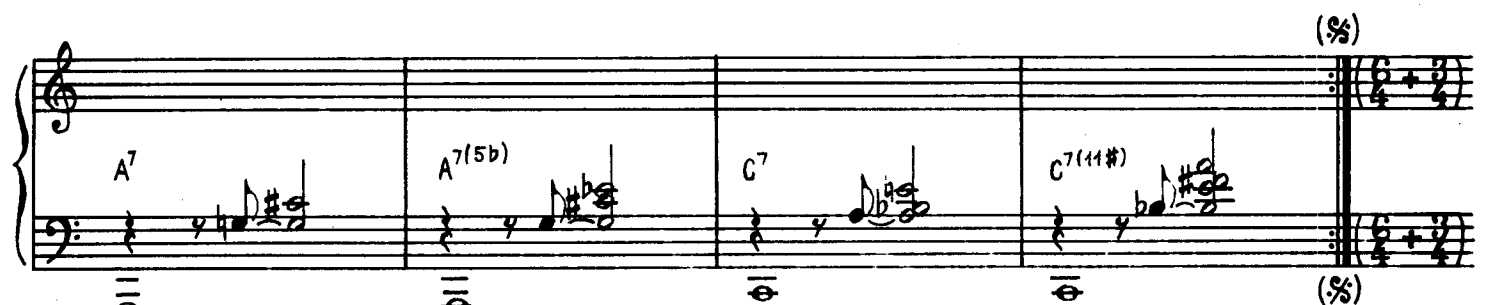


B IMPROVISATION (ad libitum)

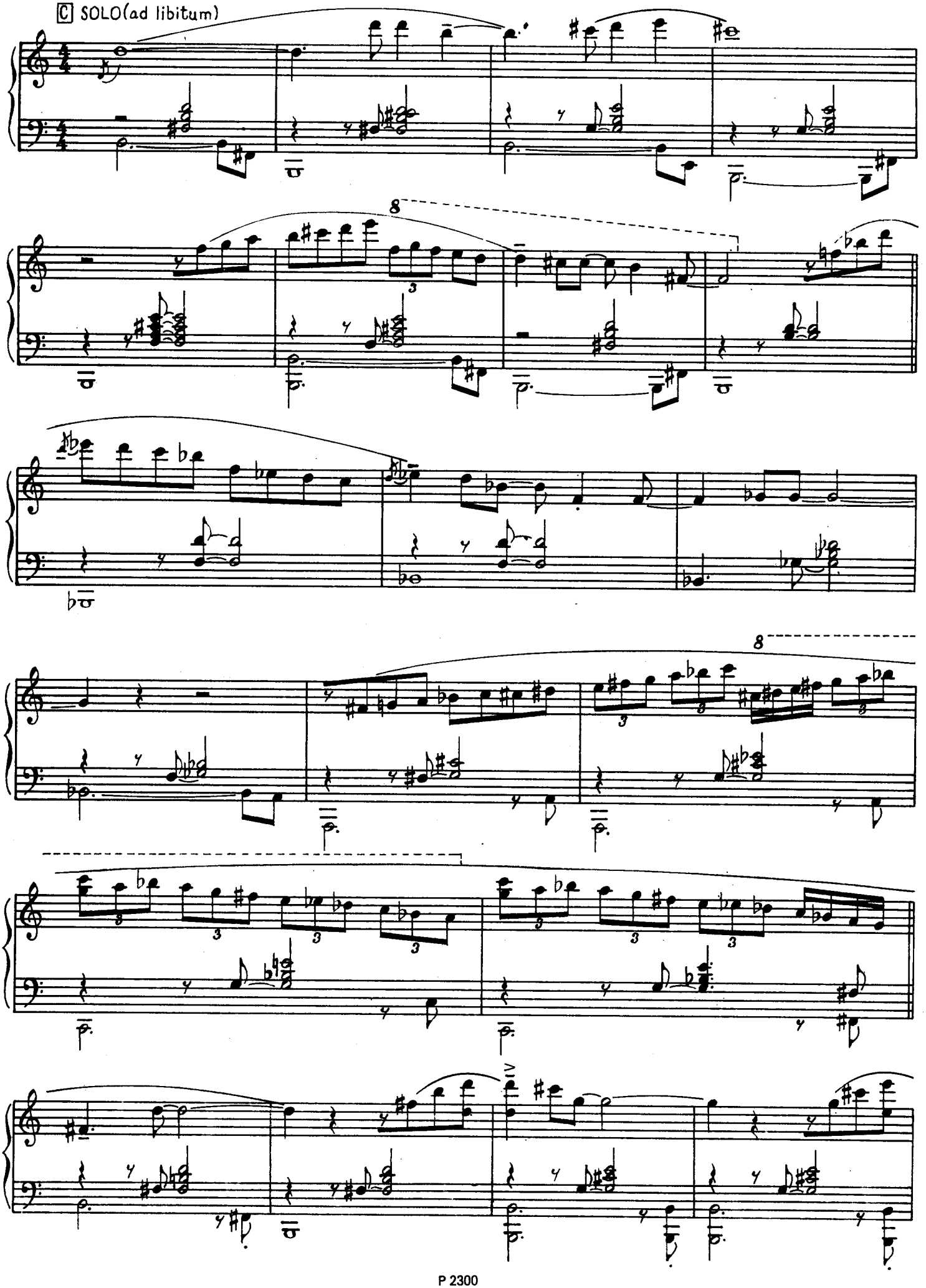


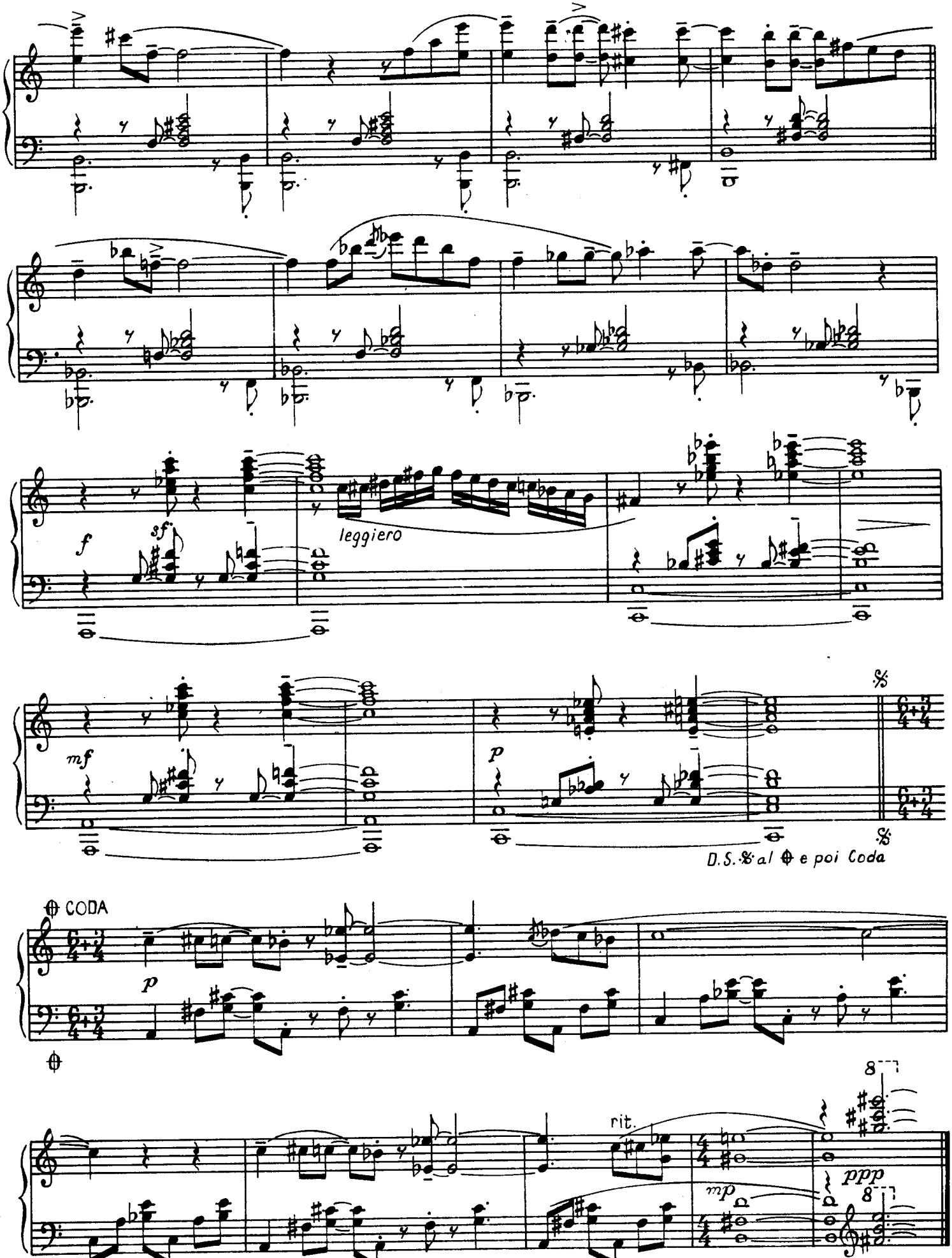






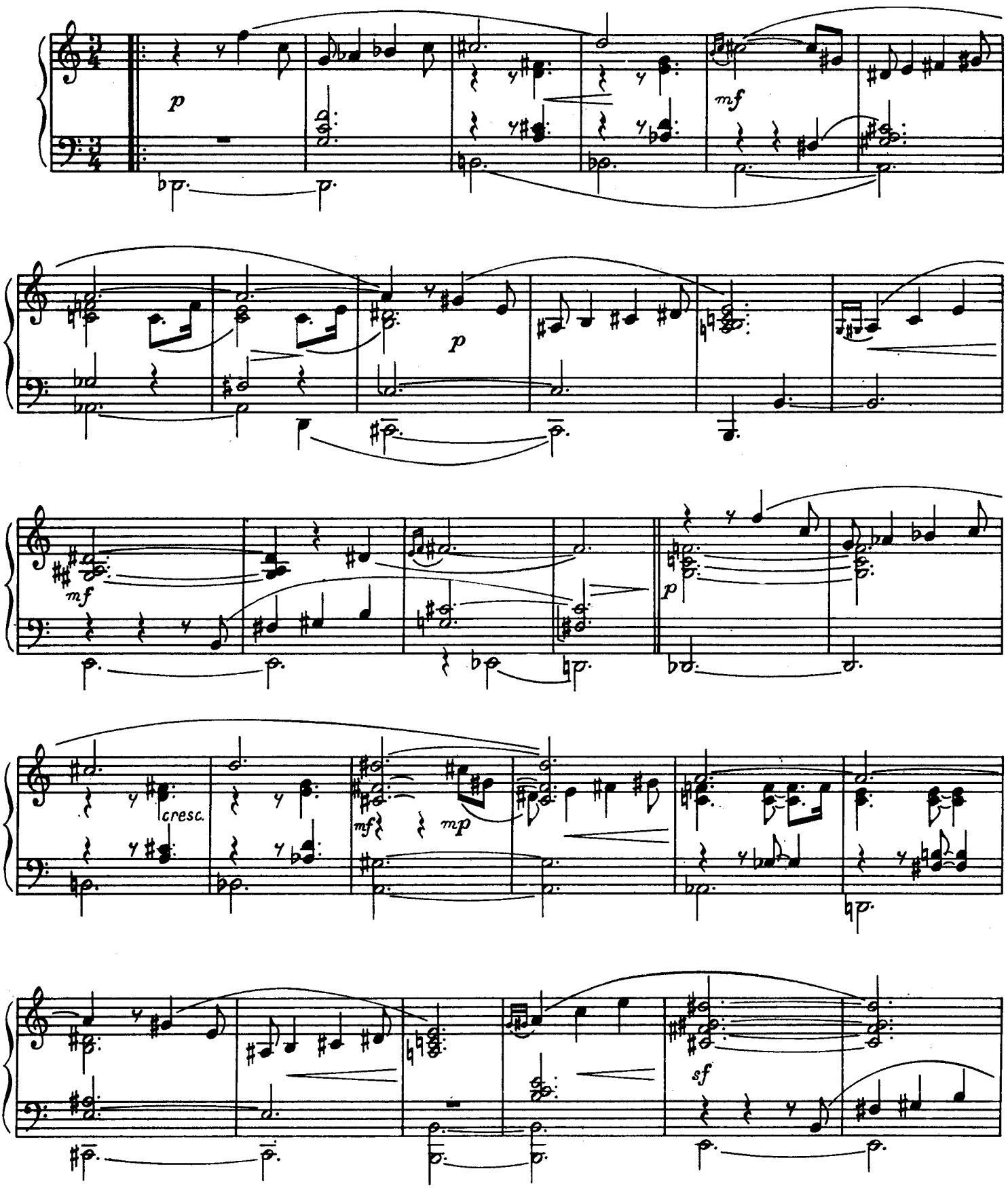
Al C ad libitum
(D.S.𝄋 al ⊕ e poi Coda)

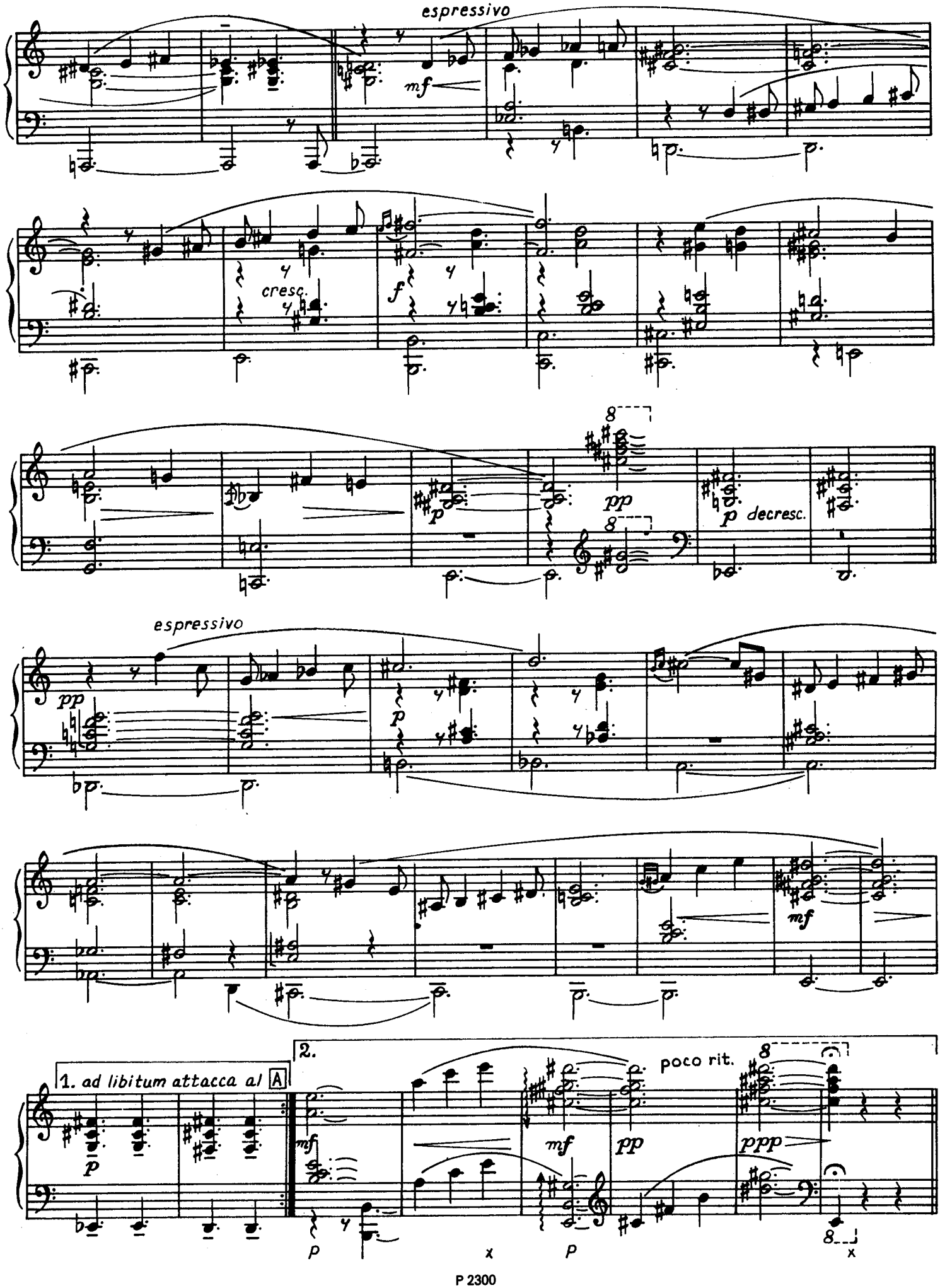

C SOLO(ad libitum)
8
8

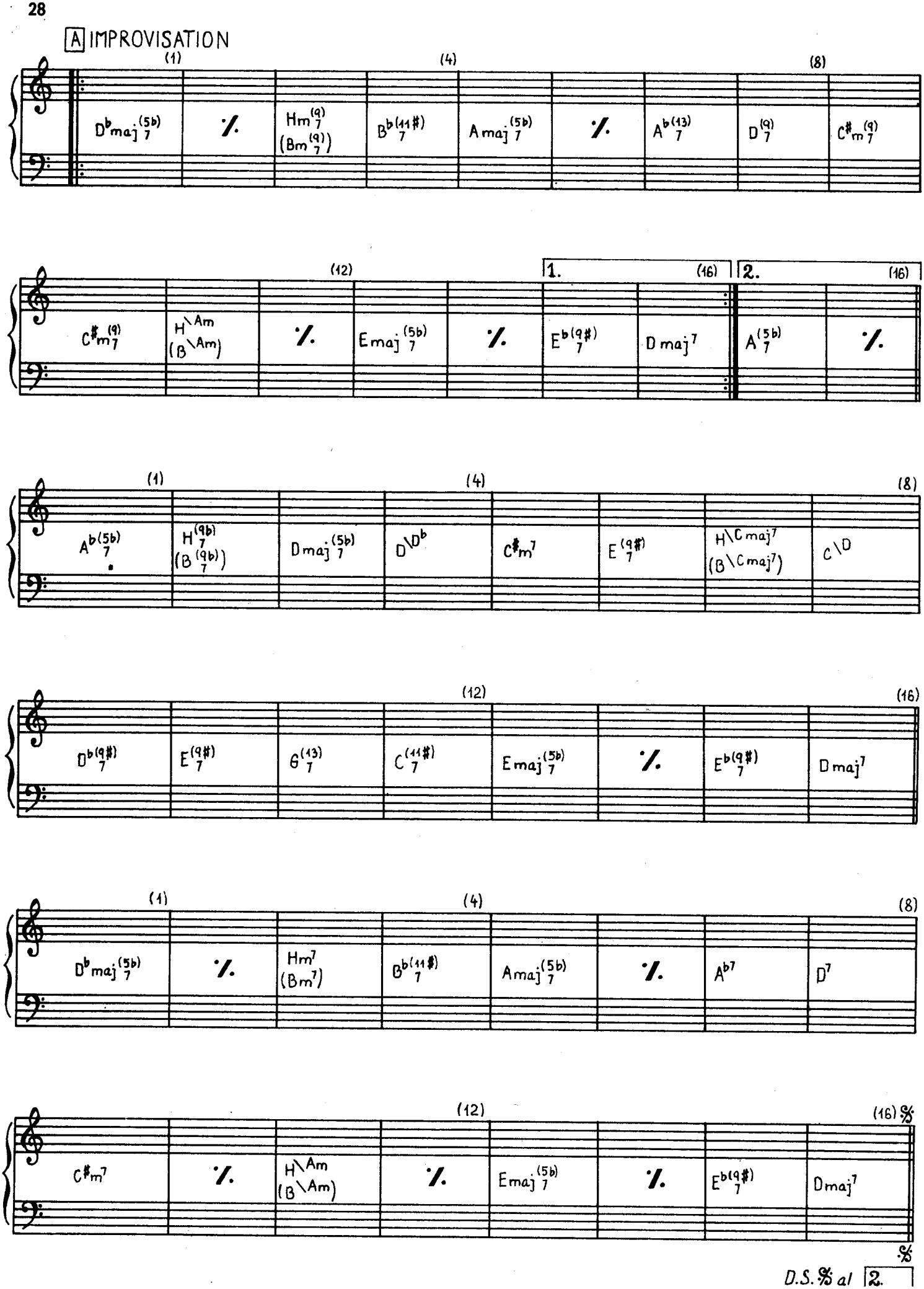

f
sf
leggiero
mf
p
D.S. % al ⊕ e poi Coda
⊕ CODA
p
rit.
mp
ppp

8) PROCHÁZKA PO SAN FRANCISCU

EMIL VIKLICKÝ



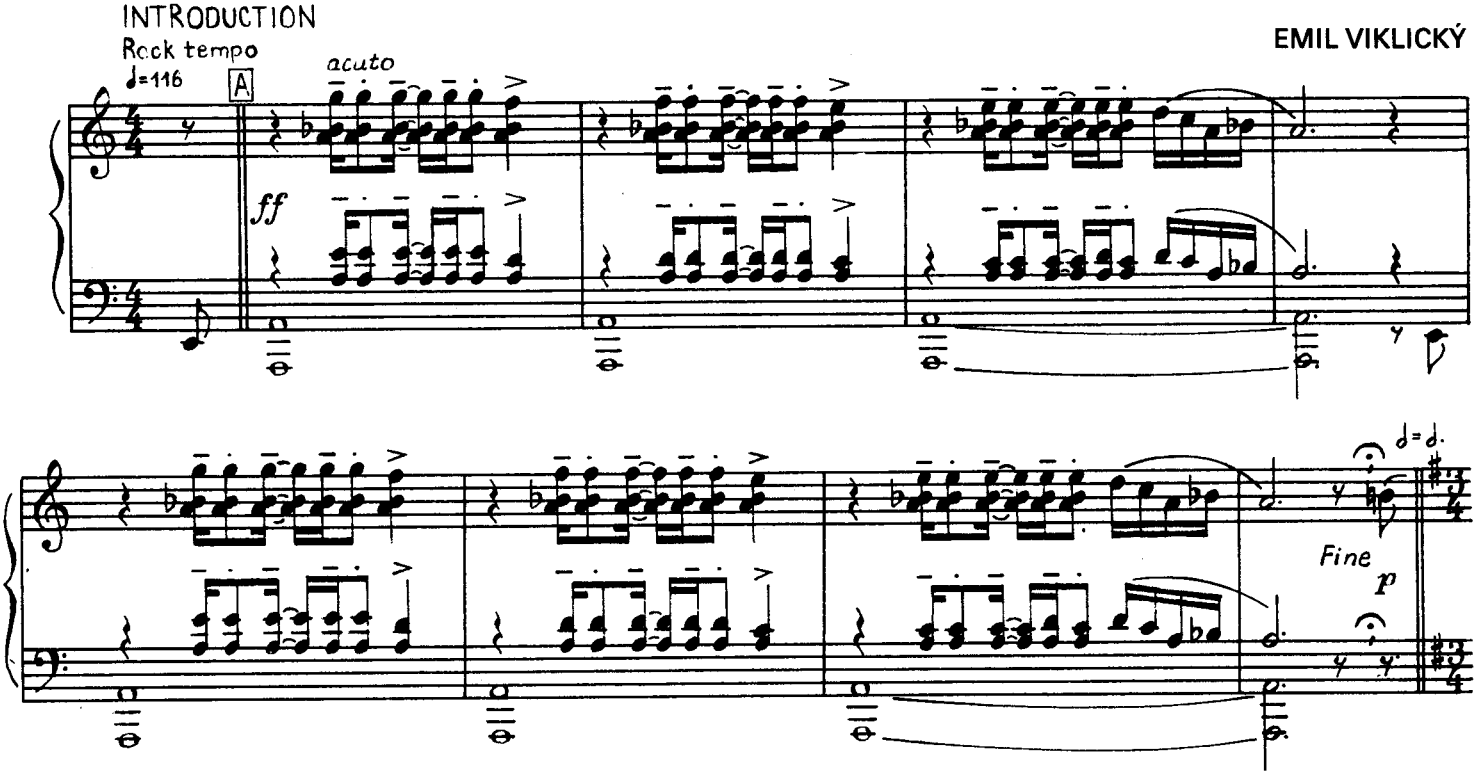

espressivo
mf
cresc.
f
pp
p
decresc.
espressivo
pp
p
mf
1. ad libitum attacca al A
2.
p
mf
poco rit.
mf
pp
ppp
p
x
P
x

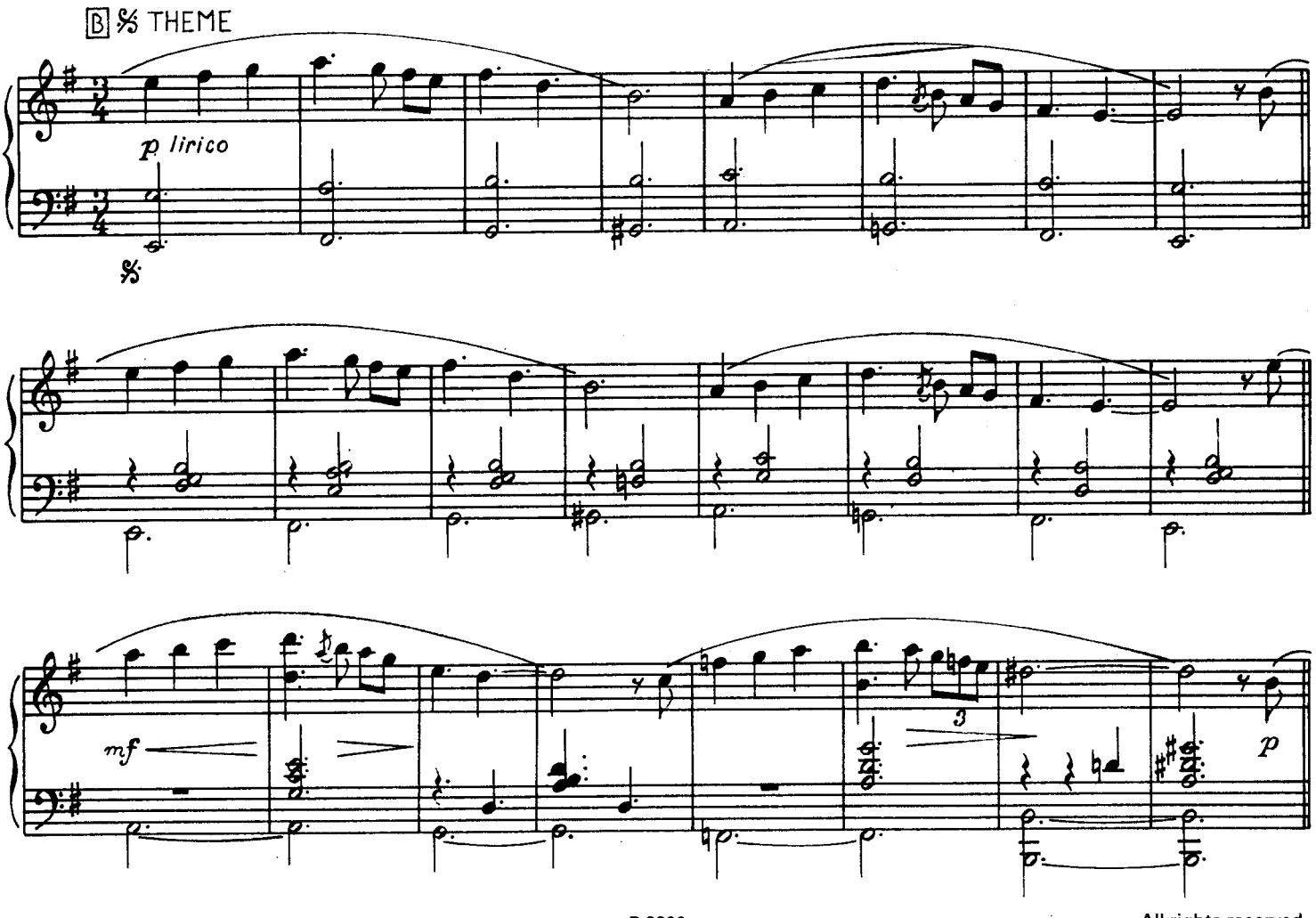

A IMPROVISATION
(1)
(4)
(8)
D♭maj7(5b)
/.
Hm7(9) (Bm7(9))
B♭7(11#)
Amaj7(5b)
/.
A♭7(13)
D7(9)
C#m7(9)
(12)
1.
(16)
2.
(16)
C#m7(9)
H\Am (B\Am)
/.
Emaj7(5b)
/.
E♭7(9#)
Dmaj7
A7(5b)
/.
(1)
(4)
(8)
A♭7(5b)
H7(9b) (B7(9b))
Dmaj7(5b)
D\D♭
C#m7
E7(9#)
H\Cmaj7 (B\Cmaj7)
C\D
(12)
(16)
D♭7(9#)
E7(9#)
G7(13)
C7(11#)
Emaj7(5b)
/.
E♭7(9#)
Dmaj7
(1)
(4)
(8)
D♭maj7(5b)
/.
Hm7 (Bm7)
B♭7(11#)
Amaj7(5b)
/.
A♭7
D7
(12)
(16)
%
C#m7
/.
H\Am (B\Am)
/.
Emaj7(5b)
/.
E♭7(9#)
Dmaj7
%
D.S. % al 2.

9) JEDNA PRO SESTRU

INTRODUCTION
Rock tempo
♩=116

EMIL VIKLICKÝ





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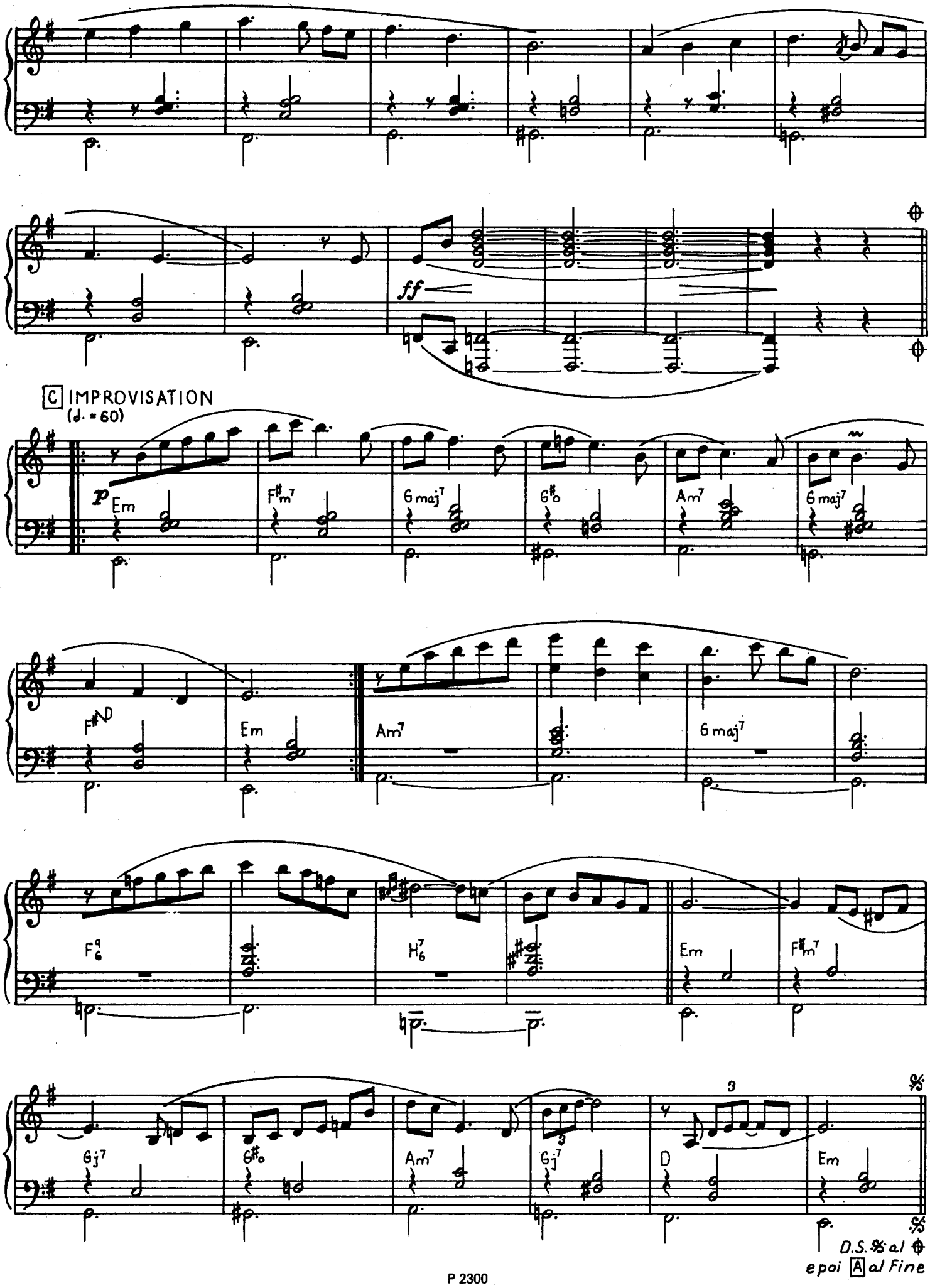
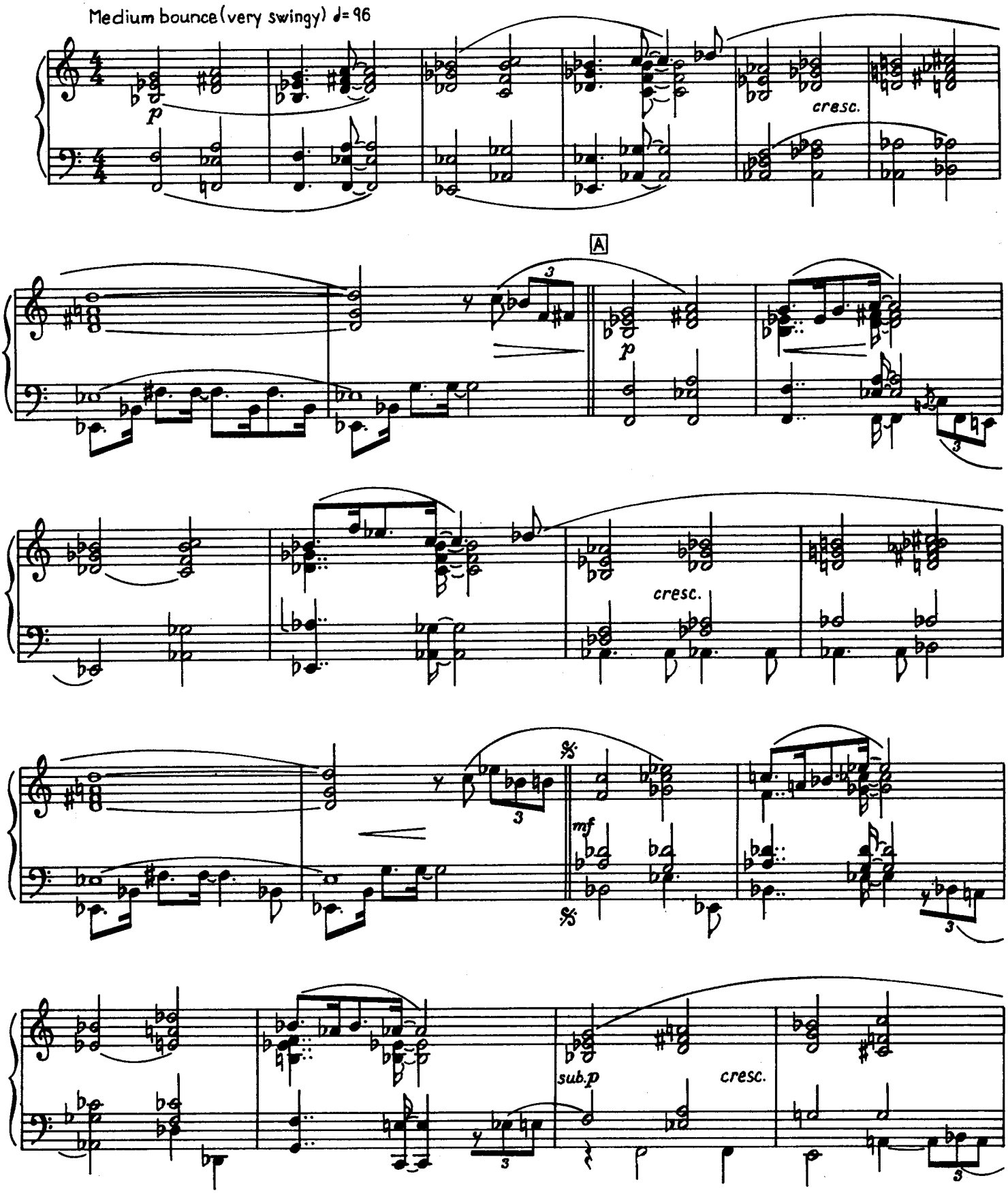

ff
C IMPROVISATION
(♩. = 60)
p
Em
F♯m7
G maj7
G♯o
Am7
G maj7
F♯7
D
Em
Am7
G maj7
F6
9
H7
6
Em
F♯m7
G♭7
G♯o
Am7
G♭7
3
D
Em
D.S. % al ⊕
e poi A al Fine

10) OPUS PRO THADA JONESE

EMIL VIKLICKÝ



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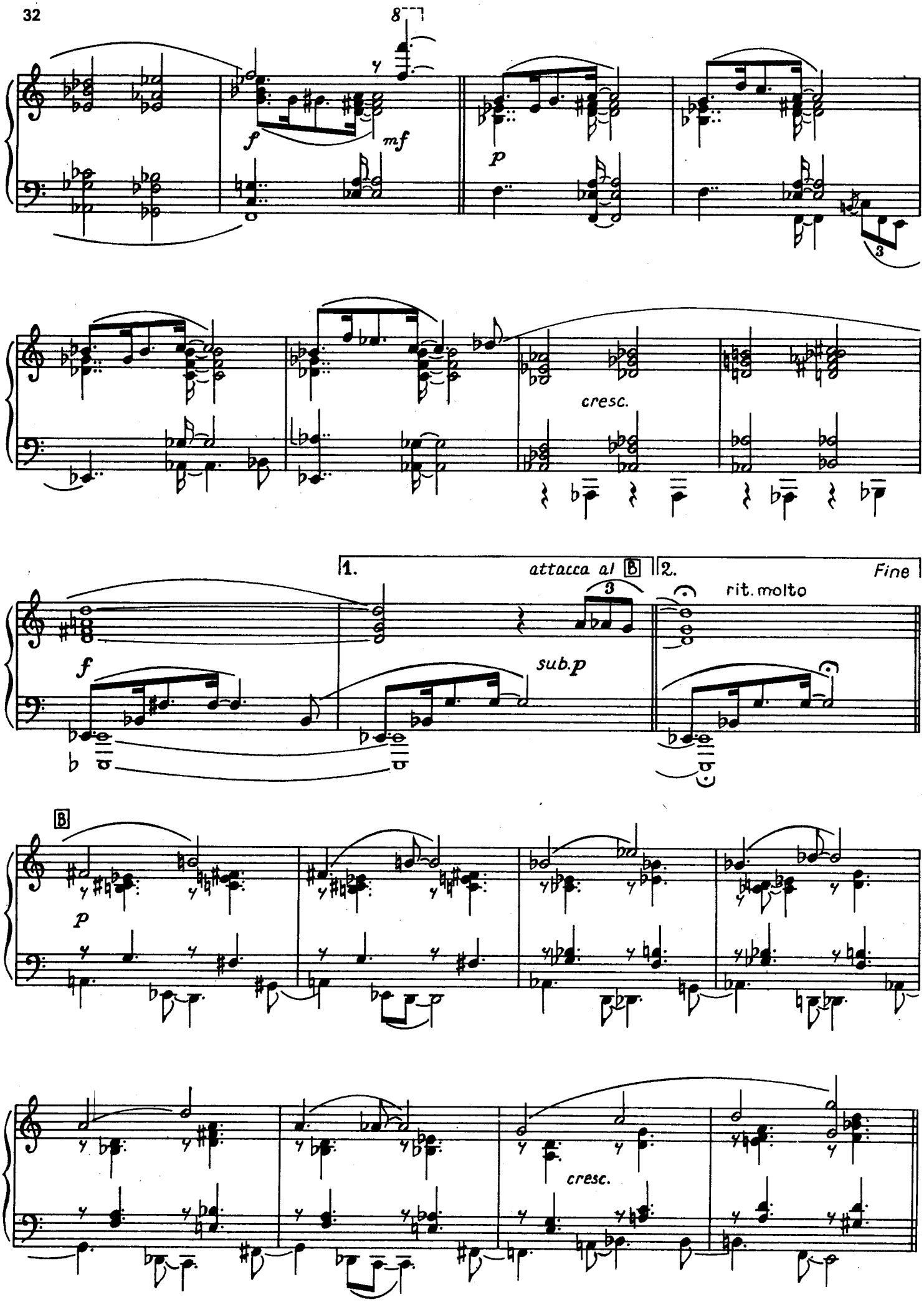
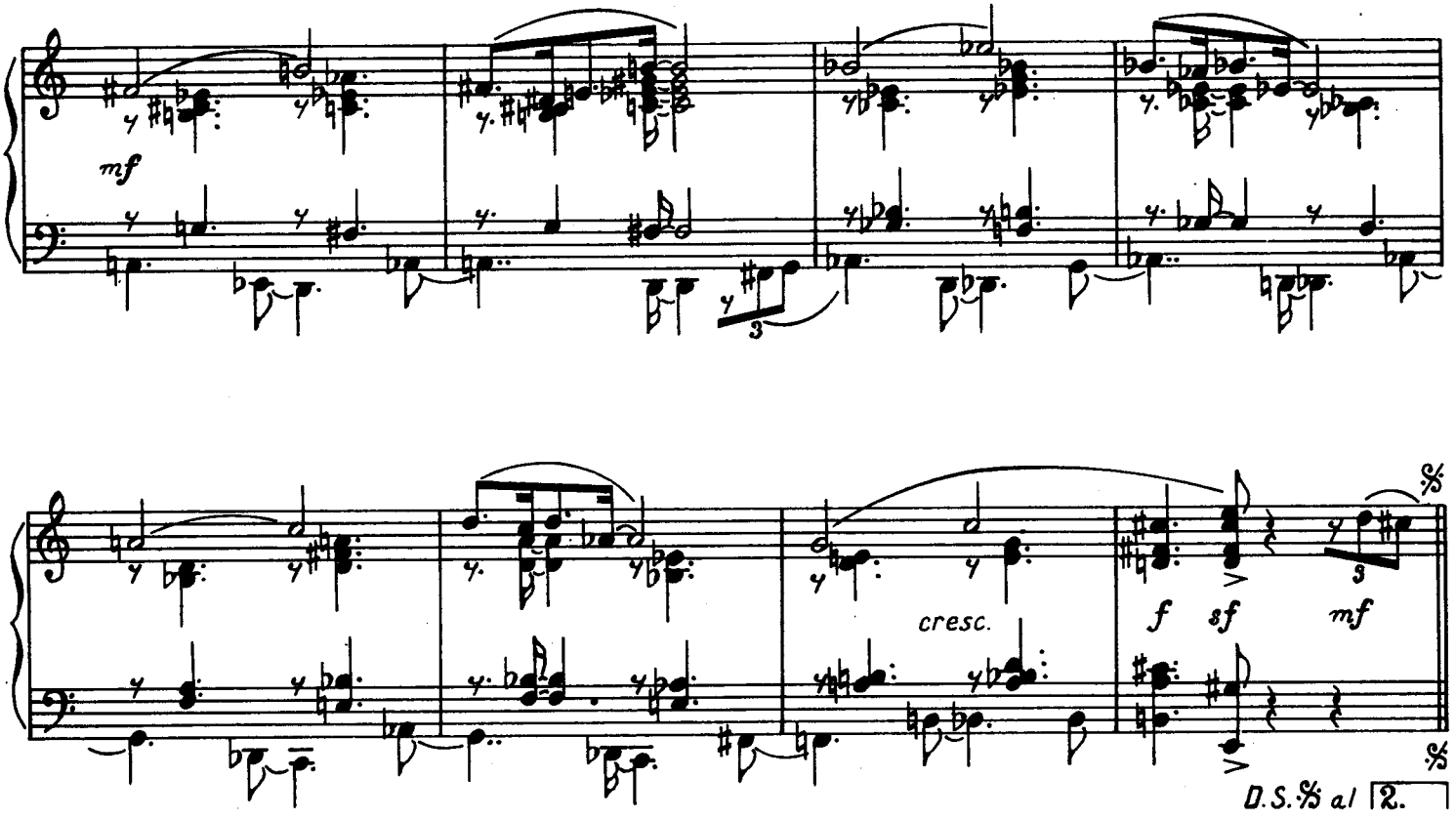

8
f
mf
p
3
cresc.
1.
attacca al B
2.
Fine
rit. molto
3
f
sub.p
B
p
cresc.


mf
3

cresc.
f
sf
mf
3
D.S.𝄋 al 2.