

LUBOŠ FIŠER

IV. SONATA

pro klavír

(1962–64)

1969

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PANTON PRAHA



Luboš Fišer (nar. 1935) je absolventem Akademie muzických umění v Praze. Jeho činorodost ho zavedla do nejrůznějších hudebních oblastí, takže v soupisu díla můžeme najít jak významná díla symfonická (symfonie, komorní koncert pro klavír a dechové nástroje) a komorní (houslové i klavírní sonáty), tak skladby pro film, televizní dramatické inscenace apod. Ve všech oblastech pronikl s výraznými úspěchy. Dokládá to 1. cena v mezinárodní soutěži UNESCO v roce 1967 za symfonické dílo 15 listů podle Dürerovy Apokalypy. Stylově je hudba Luboše Fišera inspirována jak prvky tradičními, tak osobitými technikami nové hudby (například sborový cyklus Caprichos, inspirováný Goyovým stejnogněmým cyklem). Pro všechna díla je však příznačná

jakási „rodinovská“ vášnivost. To se týká i IV. klavírní sonáty, jednovětého díla z roku 1964. Kdyby zvukový materiál mohl být přirovnán k materiálu sochařskému, pak toto je kus žhavé a prudce uhnětené hlíny, do které autor vtělil patřičnou dávku nehmotné fantazie.

IV. klavírní sonáta je věnována památce autorova přítele, klavíristovi Antonínu Jemelíkovi, který v mládí tragicky zemřel. Její technická faktura naznačuje možnosti talentovaného virtuosa, vnitřní obsah je inspirován společným jejich dřívějším zájmem, dílem A. Skrjabina, z jehož tématu sonáta roste. Formálně je dílo jednověté, jeho stručnost je významnou předností, svědčící o smyslu pro proporce a nosnost zvoleného záměru i materiálu.

Jiří Pilka

Luboš Fišer (geb. 1935) ist Absolvent der Akademie der musischen Künste in Prag. Sein Tatendrang brachte ihn auf die verschiedensten Gebiete der Musik, so daß wir in seinem Werkverzeichnis sowohl sinfonische Werke (Sinfonie, Kammerkonzert für Klavier und Blasinstrumente) und auch Kammermusikwerke (Violin- und Klaviersonaten), aber auch Kompositionen für Film, Fernsehen und dramatische Inszenierungen finden. Und auf allen Gebieten hat er markante Erfolge zu verzeichnen. Das beweist unter anderem der 1. Preis beim Internationalen Wettbewerb UNESCO im Jahre 1967 für das sinfonische Werk „15 Blätter nach Dürers Apokalypse“. Stilistisch ist die Musik Luboš Fišers sowohl durch traditionelle Elemente als auch durch individuelle Techniken der Neuen Musik gekennzeichnet (zum Beispiel der Chorzyklus Caprichos, inspiriert durch Goyas gleichnamigen Zyklus). Charakteristisch für alle Werke ist jedoch eine Art „Rodin'sche“ Leidenschaft.

Das betrifft auch die IV. Klaviersonate, ein einsätziges Werk aus dem Jahre 1964. Wenn man das Klangmaterial mit dem Material eines Bildhauers vergleichen könnte, so wäre dies ein Stück glühenden und stürmisch geformten Lehms, dem der Autor eine entsprechende Dosis körperloser Phantasie eingehaucht hat.

Die IV. Klaviersonate ist dem Andenken eines Freunden des Komponisten gewidmet, des in seiner Jugend tragisch verstorbenen Pianisten Antonín Jemelík. Die technische Faktur der Sonate deutet die Möglichkeiten eines talentierten Virtuosen an, der innere Gehalt wurde durch ihr früheres gemeinsames Interesse inspiriert, durch das Schaffen Skrjabins, aus dessen Thema die Sonate hervorgeht. Formal ist das Werk einsätzlich, seine Prägnanz ist ein bedeutsamer Vorzug, der vom Sinn für Proportion und Tragfähigkeit des gewählten Ziels und Materials zeugt.

Jiří Pilka — Deutsch von Adolf Langer

Luboš Fišer (born 1935) is a graduate from the Academy of Musical Arts in Prague. His activity has taken him to various spheres of music insomuch that the list of his production includes notable symphonic pieces (symphonies, a chamber concerto for piano and wind instruments) and chamber works (sonatas for violin or piano) as well as compositions for film, T. V. dramatic stagings etc. Meeting with pronounced success everywhere, he won the first prize in the international UNESCO competition of 1967 for The Fifteen Leaves, symphonic work after The Apocalypse by Dürer. In style, Mr. Fišer has been inspirited both by tradition and individual modern techniques (e. g. the chorus cycle Caprichos was inspired by Goya's cycle of the same name). All of his works, however, are illustrative of a kind of Rodin-like vehemence. This is also true about

The Fourth Sonata for Piano, of 1964, consisting of one movement only. Let us compare the stuff of sounds to sculptor's material: it truly appears to be a lump of clay kneaded with rapid fervour and incorporating the respective amount of author's ethereal imagination.

The Fourth Sonata for Piano is dedicated to the author's friend Antonín Jemelík, a pianist who tragically died in his youth. Its technical constitution indicated the scope of a gifted virtuoso, the inner content is inspirited by their former common attachment, the work of A. Skrjabin, whose subject is meant to be a set-off for the Sonata. In form, the work consists of one movement, its brevity being an outstanding superiority giving evidence of a sense of proportion and capacity of the chosen intention and material.

Jiří Pilka — Translated by Jan Machač

Luboš Fišer (né en 1935) a fait ses études à l'Académie de Musique et d'Art dramatique de Prague. Son élan et ses activités l'ont orienté vers les domaines les plus divers de la composition musicale de sorte que le catalogue de ses œuvres comprend d'ores et déjà plusieurs œuvres symphoniques (notamment une Symphonie et un Concerto de chambre pour piano et instru-

ments à vent), une série d'œuvres de musique de chambre (des sonates pour violon et pour piano) ainsi que la musique pour plusieurs films et pièces de télévision. Il a très bien réussi dans tous ces genres comme l'atteste par exemple le 1<sup>er</sup> prix qu'il a remporté en 1967 au Concours international de l'UNESCO pour son œuvre symphonique ~~intitulée~~ 15 Gravures d'après l'Apoca-

lypse de Dürer". Sur le plan du style, la musique de Luboš Fišer utilise non seulement les éléments traditionnels mais encore les techniques spéciales de la „Nouvelle musique“ (cf. par exemple son cycle de choeurs „Caprichos“, inspiré par le célèbre cycle de gravures de Goya). Toutes ses œuvres sont cependant caractérisées par un langage expressif et passionné qui évoque parfois l'obsession d'un Rodin. C'est le cas aussi de sa Sonate No 4 pour piano, conçue en un seul mouvement et datant de 1964. Si le „matériau“ sonore pouvait être comparé au matériau dont se servent les sculpteurs, la Sonate de Fišer pourrait être considérée comme un morceau de terre que l'auteur a modelé avec un élan violent et auquel il a incorporé la dose nécessaire de fantaisie immatérielle.

L'œuvre est dédiée à la mémoire du pianiste Antonín Jemelík, ami du compositeur, enlevé prématurément. La facture technique de la Sonate laisse deviner le grand talent du jeune virtuose et le contenu intérieur de l'œuvre s'inspire d'un thème d'Alexandre Skriabine à l'œuvre duquel s'intéressaient jadis les deux amis, le pianiste et le compositeur. Sur le plan formel, la Sonate ne comprend qu'un seul mouvement; la brièveté est une qualité très importante de cette œuvre qui prouve que le compositeur est doué d'un remarquable sens de l'équilibre entre le but qu'il se pose et le matériel dont il se sert.

*Jiří Pilka — Traduit par Mojmír Vandk*

MOTTO:



A. Skrjabin — X. Sonata op. 70

Památkce Antonína Jemelika

# IV. SONATA

pro klavír

LUBOŠ FIŠER  
(\*1935)

Moderato

Vivace

Moderato

Vivace

*poco f* *sf*

*poco f* *sf*

Moderato

8

Moderato

*ff*

*ff*

*p*

*ff*

*poco a poco*

*crescendo*

This section consists of four staves of musical notation. The first staff begins with a dynamic of *ff*. The second staff starts with *ff* and includes a measure with a single note over a long horizontal line. The third staff starts with *p*. The fourth staff starts with *ff*. The music transitions from *Moderato* to *Andante* at the beginning of the second system.

*poco a poco*

*crescendo*

This section consists of four staves of musical notation. It continues from the previous section, maintaining the *Andante* tempo. The dynamics *poco a poco* and *crescendo* are indicated over the course of these four measures.

This section consists of four staves of musical notation. It continues the *Andante* tempo established in the previous sections.

*ff*

This section consists of four staves of musical notation. It features a dynamic of *ff* in the middle of the section.

This section consists of four staves of musical notation. It continues the musical line established in the previous sections.

The musical score consists of four staves of piano music. The top staff begins with a dynamic of ***pp*** (pianissimo) and a tempo of **Grave**. The second staff begins with a dynamic of ***ff*** (fortissimo) and a tempo of **Andante**. The third staff begins with a dynamic of ***p*** (piano) and a tempo of **Moderato**. The fourth staff begins with a dynamic of ***p*** (piano) and a tempo of **Sostenuto**. The music features various time signatures, including common time, 6/8, 5/8, 3/8, and 16th-note patterns. The piano keys are marked with black dots and stems, indicating specific fingerings or pedaling.

Vivace

A musical score for piano, consisting of six staves of music. The score is divided into two systems by a dashed horizontal line.

**System 1 (Measures 1-7):**

- Staff 1 (Treble): Starts with a dynamic of *f*. Measures 1-2 show eighth-note patterns. Measure 3 begins with a bass note, followed by eighth-note patterns. Measures 4-7 continue with eighth-note patterns.
- Staff 2 (Bass): Measures 1-2 show eighth-note patterns. Measure 3 begins with a bass note, followed by eighth-note patterns. Measures 4-7 continue with eighth-note patterns.
- Staff 3 (Treble): Measure 1 starts with a dynamic of *p*, followed by eighth-note patterns. Measures 2-7 continue with eighth-note patterns.
- Staff 4 (Bass): Measures 1-7 show eighth-note patterns.
- Staff 5 (Treble): Measures 1-7 show eighth-note patterns.
- Staff 6 (Bass): Measures 1-7 show eighth-note patterns.

**System 2 (Measures 8-14):**

- Staff 1 (Treble): Measures 8-14 show eighth-note patterns.
- Staff 2 (Bass): Measures 8-14 show eighth-note patterns.
- Staff 3 (Treble): Measures 8-14 show eighth-note patterns.
- Staff 4 (Bass): Measures 8-14 show eighth-note patterns.
- Staff 5 (Treble): Measures 8-14 show eighth-note patterns.
- Staff 6 (Bass): Measures 8-14 show eighth-note patterns.

Musical score for piano, page 12, featuring four staves of music.

**Staff 1:** Treble clef, 8/8 time. Dynamics: *ff*, *p*. Articulations: slurs, grace notes, dynamic markings (e.g., 6, 8, 5, 6, 8, 5).

**Staff 2:** Bass clef, 8/8 time. Dynamics: *p*, *p*.

**Staff 3:** Treble clef, 8/8 time. Dynamics: *p*, *p*. Articulations: slurs, dynamic markings (e.g., 5, 8, 5, 6, 8, 5).

**Staff 4:** Bass clef, 8/8 time. Dynamics: *p*, *p*. Articulations: slurs, dynamic markings (e.g., 5, 8, 5, 6, 8, 5).

**Staff 5:** Treble clef, 8/8 time. Dynamics: *p*, *p*. Articulations: slurs, dynamic markings (e.g., 5, 8, 5, 6, 8, 5). Includes performance instructions: *sim.*, *Grave*, *Moderato*, *G.P.*

**Staff 6:** Bass clef, 8/8 time. Dynamics: *p*, *p*.

**Staff 7:** Treble clef, 8/8 time. Dynamics: *p*.

A musical score for piano, consisting of five staves of music. The score includes dynamic markings such as *pp*, *rit.*, *ff*, *poco f*, *sf*, *sff*, and *ff*. Performance instructions like "Vivace" and "8" are also present. The music features various note values and rests, with some measures containing eighth-note patterns and others containing sixteenth-note patterns. The score is set against a background of horizontal dashed lines.

Vivace

*pp*

*rit.*

*ff*

*poco f*

*sf*

*sff*

*ff*

A musical score for piano, page 14, consisting of six staves of music. The score is divided into two systems by a vertical bar line. The first system begins with a treble clef, a key signature of one flat, and a common time signature. It consists of two staves: the top staff has a bass clef and the bottom staff has a treble clef. The second system begins with a treble clef, a key signature of one sharp, and a common time signature. It also consists of two staves: the top staff has a bass clef and the bottom staff has a treble clef. The music features various note values, including eighth and sixteenth notes, and rests. The dynamics include *p*, *f*, *ff*, and *fff*. Measure numbers 8 and 9 are indicated above the staves.

A page from a musical score featuring five staves of music. The top three staves are for the orchestra, showing various instruments like strings, woodwinds, and brass. The fourth staff is for the piano, indicated by a treble clef and bass clef. The fifth staff is for the basso continuo, indicated by a bass clef. The music consists of measures 8 through 13. Measure 8 starts with a forte dynamic (ff) and includes slurs and grace notes. Measures 9-10 show more complex harmonic progressions with multiple sharps and flats. Measures 11-12 continue this style, with measure 12 ending on a forte dynamic. Measure 13 concludes the section. Measure numbers 5, 6, 7, and 8 are written above the staves to indicate the measure count. The piano part in measure 8 features eighth-note patterns. The basso continuo part in measure 8 shows sustained notes with slurs.

Moderato

Moderato

Sostenuto

Adagio