

LUBOŠ FIŠER

III. SONATA

per pianoforte

(1960)

1967

PANTON PRAHA



Luboš Fišer (nar. 30. 9. 1935 v Praze) studoval skladbu u prof. Emila Hlobila na Státní konzervatoři a Akademii muzických umění v Praze. Kromě hlavní tvorby, jíž jsou díla symfonická (Patnáct listů podle Dürerovy Apokalypy, Symfonická freska), sborová (Caprichos pro komorní a smíšený sbor) a komorní (Komorní koncert pro klavír a 12 dechových nástrojů, 4 klavírní sonáty, Sonáta pro housle a klavír „Ruce“) působí i jako autor scénických hudeb pro divadlo, rozhlas, televizi a film (televizní filmy Modlitba pro Kateřinu Horovitzovou, Konec velké epochy, celovečerní film Ztracená tvář).

Třetí klavírní sonáta vznikla v roce 1960. Tato dvoučástková skladba tvoří spolu se sonátou pro housle a klavír

Любош Фишер (род. 30. 9. 1935 г. в Праге) обучался композиции у проф. Эмиля Глобила в государственной консерватории и Академии изящных искусств в Праге. Главное место в его творчестве занимают симфонические («Пятнадцать листов» по «Апокалипсису» Дюрера. Симфоническая фреска), хоровые (Капричио для камерного и смешанного хора) и камерные (Камерный концерт для фортепиано и 12 духовых инструментов, 4 фортепианные сонаты, соната для скрипки и ф-но «Руки») произведения. Помимо того Фишер пишет сценическую музыку для театра, радио, телевидения и кино (телевизионные фильмы): «Молитва за Катерину Горовиц», «Конец великой эпохи», художественный фильм «Утраченное лицо».

Третья фортепианская соната возникла в 1960 г. Это двухчастное произведение так же, как соната для

Luboš Fišer (geboren am 30. 9. 1935 in Prag) studierte Komposition bei Prof. Emil Hlobil am Staatlichen Konservatorium und an der Akademie der musischen Künste in Prag. Neben seinen Hauptwerken, vor allem sinfonischen Werken (Fünfzehn Blätter nach Dürers Apokalypse, Sinfonische Freske), Vokalwerken (Caprichos für gemischten und Kammerchor) und Kammermusikwerken (Kammerkonzert für Klavier und 12 Blasinstrumente, 4 Klaviersonaten, Sonate für Violine und Klavier — „Hände“) schreibt er auch szenische Musik für Theater, Rundfunk, Fernsehen und Film (Fernsehfilm Gebet für Katherina Horowitz, Das Ende einer großen Epoche, Das verlorene Gesicht — Spielfilm).

Die dritte Klaviersonate entstand im Jahre 1960. Diese zweisätzige Komposition bildet gemeinsam mit der Sonate für Violine und Klavier — „Hände“ und

Luboš Fišer (born on 30th Sept., 1935 in Prague) has studied composition with Professor Emil Hlobil at the National Conservatory and at the Academy of Music in Prague. Apart from the gist of his work represented by symphonic compositions (Fifteen Leaves after Dürer's Apocalypse, Symphonic Fresco), choral (Capriccios for chamber and mixed choirs) and chamber works (Chamber Concerto for piano and 12 wind instruments, 4 piano sonatas, "The Hands" — a sonata for violin and piano), he also presents himself as an author

„Ruce“ a se čtvrtou sonátou pro klavír trojici skladeb s výrazným programovým záměrem, avšak bez jakéhokoliv konkrétního mimohudebního podkladu. V podtitulu nese označení Fantasia, čímž je zdůrazněna její odlišná formální struktura, vymykající se běžné sonátové formě. Hudba této sonáty je nesena výraznými dynamickými a agogickými kontrasty a kontrapoziční technika, využívající těchto prudkých střetnutí, dává skladbě nepřetržité napětí.

Třetí klavírní sonáta byla premiérována pianistou Alešem Bílkem v r. 1961 a jím byla také nahrána v Čs. rozhlas.

Marie Kulijevyčová

скрипки и фортепиано «Руки» и четвертая соната для фортепиано, обладает ярко выраженной программностью, хотя его содержание не связано ни с каким немузикальным источником. Подзаголовок сонаты — Фантазия — подчеркивает специфику ее структуры, отличной от обычной сонатной формы. Музыка сонаты отличается яркими динамическими и агогическими контрастами, а использование контрапунктической техники с опорой на упомянутые контрасты, придает ей непрерывную напряженность.

Третья соната Любомира Фишера впервые прозвучала в 1961 г. в исполнении Алеша Билека, который записал ее в Чехословацком радио.

Мария Кулиевичова
Перевела Любовь Лазарева

mit der vierten Sonate für Klavier ein Dreigestirn von Kompositionen mit markanter programmatischer Einstellung, jedoch ohne jedwede außermusikalische Unterlage. Als Untertitel trägt die Sonate die Bezeichnung Fantasia, womit ihre von der üblichen Sonatenform abweichende formale Struktur betont wird. Die Musik dieser Sonate wird von ausdrucksvollen dynamischen und agogischen Kontrasten getragen, und die kontrapositionelle, diese starken Gegensätze ausnützende Technik verleiht der Komposition eine ununterbrochene Spannung.

Die dritte Klaviersonate Fišers wurde von dem Pianisten Aleš Bílek im Jahre 1961 uraufgeführt und von ihm auch für den Rundfunk aufgespielt.

Marie Kulijevyčová
Deutsch von Adolf Langer

of scenic music for theatre, wireless, television and film (television pictures: Prayer for Katerina Horovitzová, The End of a Great Epoch, the whole-evening picture The Lost Face).

The Third Sonata for Piano was made up in 1960. This two-movement composition combines with both the sonata for violin and piano — "The Hands" and the Fourth Sonata for Piano, to make up a triad of compositions with an outstanding scheme purpose, but without any solid extramusical setting. It bears the sub-

heading Fantasia, which stresses its different formative structure defying the current form of sonata. The music of this sonata is being upheld by outstanding dynamic and agogic contrasts, and the contrapositional technique which utilizes those vehement conflicts, provides the composition with constant tension.

Luboš Fišer (né le 30 septembre 1935 à Prague) a fait ses études dans la classe de composition du professeur Emil Hlobil au Conservatoire et à l'Académie de musique et d'art dramatique de Prague. En dehors de ses principales œuvres symphoniques (Quinze gravures d'après l'Apocalypse de Dürer, Fresque symphonique), chorales (Caprichos pour chœur de chambre et chœur mixte) et plusieurs œuvres de musique de chambre (Concerto de chambre pour piano et 12 instruments à vent, quatre sonates pour piano, Sonate pour violon et piano — „Les Mains“), il a écrit la musique de scène pour un certain nombre de pièces de théâtre, de radio et de télévision ainsi que la musique pour une série de films (les films de télévision Prière pour Catherine Horovitz, La fin d'une grande époque, et le film de long métrage Visage perdu).

La Sonate pour piano N° 3 a été écrite en 1960. Elle est composée de deux mouvements et constitue, avec

The Third Sonata for Piano was first performed in 1961 by the pianist Aleš Bílek, who also did the recording for the wireless.

*Marie Kulijevičová
Translated by Jan Machač*

la Sonate „Les Mains“ pour violon et piano et avec la Sonate pour piano N° 4, une sorte de triptyque d'œuvres de musique de chambre, caractérisées par un programme très expressif qui toutefois n'est pas déterminé par des idées concrètes de caractère „extramusical“. Le sous-titre de la Sonate — Fantaisie — veut accentuer la structure formelle de l'œuvre qui échappe à la forme sonate courante. La musique de la Sonate est marquée de puissants contrastes de nuances et de tempi, et la technique des „contrapositions“, profitant de ces violents conflits, dote l'œuvre d'une tension continue.

La Sonate a été exécutée en première audition en 1961 par le pianiste Aleš Bílek, qui en a réalisé également un enregistrement pour la Radiodiffusion tchécoslovaque.

*Marie Kulijevičová
Traduit par Mojmír Vaněk*

III. SONATA

per pianoforte

I

Grave ($\text{J} = 50$)

Vivace ($\text{J} = 160$)

Luboš FIŠER
(*1935)

Moderato
($\text{J} = 138$)

8

simile

crescendo (f)

sf *accel.*

Vivace ($\text{\textit{d}} = 160$)

ff

3 simile 8 6/8

6/8 8 6/8 6/8

6/8 6/8

6/8 (ff) 6/8

A page of musical notation for two staves. The top staff uses a treble clef and a bass clef, with a key signature of one sharp. The bottom staff uses a bass clef. The music consists of six systems of four measures each. Measure 1: Treble staff has eighth-note chords in 8th time. Bass staff has eighth-note chords in 8th time. Measure 2: Treble staff has sixteenth-note patterns in 8th time. Bass staff has eighth-note chords in 8th time. Measure 3: Treble staff has eighth-note chords in 8th time. Bass staff has eighth-note chords in 8th time. Measure 4: Treble staff has sixteenth-note patterns in 8th time. Bass staff has eighth-note chords in 8th time. Measure 5: Treble staff has eighth-note chords in 8th time. Bass staff has eighth-note chords in 8th time. Measure 6: Treble staff has sixteenth-note patterns in 8th time. Bass staff has eighth-note chords in 8th time. Measures 7-12: These measures show a transition. The first measure of each system has eighth-note chords in 8th time. The second measure has sixteenth-note patterns in 8th time. The third measure has eighth-note chords in 8th time. The fourth measure has sixteenth-note patterns in 8th time. Measures 13-16: The first measure has eighth-note chords in 8th time. The second measure has sixteenth-note patterns in 8th time. The third measure has eighth-note chords in 8th time. The fourth measure has sixteenth-note patterns in 8th time. Measures 17-20: The first measure has eighth-note chords in 8th time. The second measure has sixteenth-note patterns in 8th time. The third measure has eighth-note chords in 8th time. The fourth measure has sixteenth-note patterns in 8th time. Measures 21-24: The first measure has eighth-note chords in 8th time. The second measure has sixteenth-note patterns in 8th time. The third measure has eighth-note chords in 8th time. The fourth measure has sixteenth-note patterns in 8th time.

Moderato ($\text{J} = 132$)

ff

simile

mp

*cantabile
legato*

Musical score for piano, page 6, featuring five staves of music:

- Staff 1 (Treble Clef):** Starts with eighth-note pairs. Includes a dynamic instruction *simile* and a measure with a basso continuo line.
- Staff 2 (Bass Clef):** Continues the bass line from Staff 1.
- Staff 3 (Treble Clef):** Features sixteenth-note patterns.
- Staff 4 (Bass Clef):** Features sixteenth-note patterns.
- Staff 5 (Treble Clef):** Measures in 6/8 time. Includes a dynamic instruction *cresc.*
- Staff 6 (Bass Clef):** Measures in 6/8 time.
- Staff 7 (Treble Clef):** Measures in 6/8 time. Includes dynamics *f*, *sf*, and *mf*.
- Staff 8 (Bass Clef):** Measures in 6/8 time.
- Staff 9 (Treble Clef):** Measures in 6/8 time. Includes a dynamic instruction *accel.*
- Staff 10 (Bass Clef):** Measures in 6/8 time. Includes dynamics *ff*, *3*, and *simile*.

The score uses various time signatures (3/8, 6/8, 4/8) and includes dynamic markings such as *f*, *sf*, *mf*, *accel.*, and *ff*. Performance instructions like *cresc.* and *simile* are also present.

1

2

3

4

5

6

7

8

9

10

Musical score for two staves (treble and bass) across five systems. The score consists of measures 10 through 18.

- Measure 10:** Treble staff has eighth-note pairs with a 3 overline. Bass staff has eighth-note pairs with a 3 overline.
- Measure 11:** Treble staff has eighth-note pairs with a 3 overline. Bass staff has eighth-note pairs with a 3 overline.
- Measure 12:** Treble staff has eighth-note pairs with a 3 overline. Bass staff has eighth-note pairs with a 3 overline.
- Measure 13:** Treble staff has eighth-note pairs with a 3 overline. Bass staff has eighth-note pairs with a 3 overline.
- Measure 14:** Treble staff has eighth-note pairs with a 3 overline. Bass staff has eighth-note pairs with a 3 overline.
- Measure 15:** Treble staff has eighth-note pairs with a 3 overline. Bass staff has eighth-note pairs with a 3 overline.
- Measure 16:** Treble staff has eighth-note pairs with a 3 overline. Bass staff has eighth-note pairs with a 3 overline.
- Measure 17:** Treble staff has eighth-note pairs with a 3 overline. Bass staff has eighth-note pairs with a 3 overline.
- Measure 18:** Treble staff has eighth-note pairs with a 3 overline. Bass staff has eighth-note pairs with a 3 overline. The measure ends with a forte dynamic (indicated by a large 'f') and a repeat sign.

Measure 19 begins with a treble staff measure containing eighth-note pairs with a 3 overline. Measure 20 follows with a bass staff measure containing eighth-note pairs with a 3 overline.

Musical score page 9, featuring six staves of music. The score includes dynamic markings such as *ff*, *poco meno, molto marcato*, *riten.*, and *riten.*. Time signatures vary throughout the page, including 6/8, 4/8, and 3/8. Performance instructions like "3" and "b" are also present. The music consists of two treble staves, one bass staff, and three additional staves (likely for strings) at the bottom.

Poco meno, molto marcato

ff

riten.

riten.

Sostenuto ($\text{J} = 88$)

pp

Largo ($\text{J} = 46$)

pp

legato
lunga corona

II

Adagio ($\text{J} = 56$)

p *legato*

cantabile

p (*pp*) *legatiss.*

Lento ($\text{J} = 52$)

4/4

poco a poco crescendo

3/4

più f

Prestissimo ($\text{J.} = 80$)

$\frac{2}{4}$

ff

sf

$\frac{2}{4}$

sf

(ff)

a tempo

$\frac{2}{4}$

p poco a poco crescendo più al ff

p simile

Musical score for three staves (Treble, Bass, and Alto) across four systems.

- System 1:** Measures 1-2. Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Alto staff: eighth-note pairs.
- System 2:** Measures 3-4. Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Alto staff: eighth-note pairs.
- System 3:** Measures 5-6. Treble staff: eighth-note pairs. Bass staff: eighth-note pairs. Alto staff: eighth-note pairs.
- System 4:** Measures 7-8.
 - Treble staff: eighth-note pairs. Measure 8 ends with a dynamic ***ff***.
 - Bass staff: eighth-note pairs. Measure 8 ends with a dynamic ***ff***.
 - Alto staff: eighth-note pairs. Measure 8 ends with a dynamic ***ff***.
 - Tempo Change:** *a tempo*
 - Measure 7:** Measure repeat sign. Measure 8 begins with a dynamic ***ff***.
 - Measure 8:** Measure repeat sign. Measure 9 begins with a dynamic ***ff***.
 - Measure 9:** Measure repeat sign. Measure 10 begins with a dynamic ***ff***.
 - Measure 10:** Measure repeat sign. Measure 11 begins with a dynamic ***ff***.

Various slurs, grace notes, and dynamic markings like "riten." are present throughout the score.

sim. >

8

8

8

1

8bossa

(d = d)

1

1

1

8bossa

8bossa

8bossa -----

simile

poco a poco crescendo

This musical score consists of six staves of piano music. The first two staves begin with a treble clef, a bass clef, and a key signature of one sharp. The tempo is indicated as 'sim. >'. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a treble clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. The sixth staff begins with a treble clef and a key signature of one sharp. The music features various dynamics such as 'sf' (fortissimo), 'p' (pianissimo), and 'sff' (sforzando). Time signatures change frequently, including measures in common time, 3/4, and 2/4. The score includes performance instructions like '8bossa' and '(d = d)'.

Musical score for piano, page 15, featuring five systems of music.

The score consists of two staves (treble and bass) on five systems. The key signature changes frequently, and the time signature varies between common time and 2/4.

System 1: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.

System 2: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.

System 3: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Measure 8 starts with a dynamic *ff*. Measures 9-10 start with a dynamic *f*.

System 4: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.

System 5: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns.

System 6: Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Measure 8 starts with a dynamic *ff*. Measures 9-10 start with a dynamic *f*. The bass staff includes the text "8 bossa".

8

ritenuto

8bassa

Andante ($J = 72$)

fff

p

Adagio ($J = 54$)

poco f

p

pp

p

P simile

ritardando

tre corda una corda tre corda una corda tre corda

P P P P P

Durata cca 11'10"