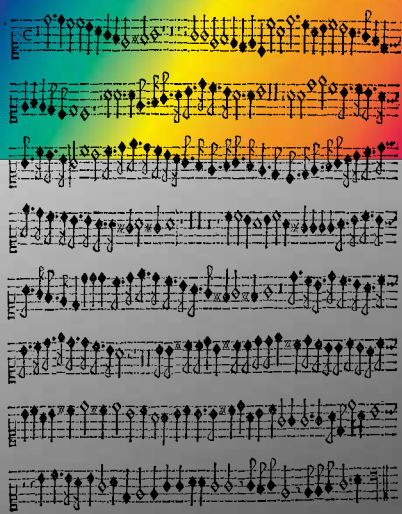


ZEITSCHRIFT FÜR SPIELMUSIK



Jiří Laburda
(*1931)

Weihnachtsmusik
für Blockflötenquartett

Christmas Music
for recorder quartet

MOECK



Jiří Laburda

wurde am 3. 4. 1931 geboren. Die Liebe zur Musik erwarb er in seinem Elternhaus und studierte Musikerziehung und Philologie (1952-1955 an der Pädagogischen Fakultät in Prag und von 1957-1961 an der Prager Pädagogischen Hochschule). Er ist heute an der Pädagogischen Fakultät der Karlsuniversität in Prag tätig. In seinen Anfängen als Komponist schuf Laburda hauptsächlich Chormusik, die auch heute noch einen wichtigen Platz in seinem Werk einnimmt. Seine kompositorische Arbeit stützt sich auf traditionelle Ausdrucksmittel und knüpft im Stil an den Neoklassizismus an.

Das Ergebnis seiner schöpferischen Tätigkeit ist ein umfangreiches Werk, aus dem zahlreiche Kompositionen im Druck erschienen sind.

Laburda berücksichtigt bei seinen Kompositionen das musikalische Können der Ausführenden, so daß die Werke immer verständlich sind und bei den breitesten Schichten Anklang finden. So unterhält der Autor z. B. ständige Kontakte zu Amateurchören, für die er Musik schreibt, und schuf Stücke für Kinder, die sie selbst spielen oder singen können. Technisch anspruchsvolle Stücke sind z. B. die virtuose 1. und 2. Partita für Solo-Violine und die Klaviersonaten.

Jiří Laburda erhielt zahlreiche Preise im In- und Ausland, die vom Erfolg seines kompositorischen Schaffens zeugen.

„Die Weihnachtsfeste waren in unserer Familie immer außerordentlich beliebt, und wir haben sie jedes Jahr in Glück und Zufriedenheit gefeiert. Die große Liebe hat sich mir bis heute erhalten. Nun ist es meine eigene Familie, die sich jedes Jahr auf das Fest der Geburt Christi freut, und in dieser Zeit widme ich mich gewöhnlich neuer weihnachtlicher Musik.“ So entstanden schon zahlreiche Weihnachtskompositionen – wie auch die vorliegende, deren Melodik aus der tschechischen Volksmusik erwächst und eine ungekünstelte Weihnachtspoesie zu erwecken sucht. – Und wie soll man diese Musik spielen? So, daß sie den Aufführenden Freude bringt, und so, daß die Atmosphäre des Weihnachtsfestes entsteht.

Jiří Laburda

was born on 3. 4. 1931. His love of music he acquired in his parents' home and he studied musical education and philology (1952-1955 at the Education Faculty in Prague and from 1957-1961 at the Teacher's Training College in Prague). At the present he is attached to the Education Faculty of the Karl University in Prague. Laburda's beginnings as a composer were mainly in the realm of choral music, which still plays an important part in his work up to the present day. His creative work is based on traditional forms of expression and follows on in the style of neo-classicism.

The results of his creative activity is a large collection of works, many of which have already been published.

In his compositions, Laburda always takes into account the musical ability of the performers, so that his works are always easy to understand and appeal to a wide circle of musicians and listeners. For instance, he remains constantly in contact with amateur choirs for whom he is composing, and has written pieces for children which can be played or sung by the children themselves. Technically demanding pieces, amongst others, are the virtuoso 1st and 2nd Partita for solo violin and the piano sonatas.

Jiří Laburda has won numerous awards at home and abroad, which bear witness to the success he has attained as a composer.

“Christmas celebrations in our family were always extremely popular, and we celebrated every year with much happiness and contentment. This great love has remained with me up to the present day. Now it is my own family which looks forward every year to the Feast of the Nativity of Christ and before Christmas I usually devote my time to composing new Christmas music.” This was how numerous compositions of music for Christmas originated – as the present piece, whose melodies are derived from Czech folk music and which seeks to awaken an unaffected feeling for the poetry of Christmas. – And how is this music to be played? – so that it brings joy to the performers, and so that the atmosphere of Christmas can be evoked.

Translation: R. Grocock

Jiří Laburda

est né le 3 avril 1931. C'est au sein de sa famille qu'il développa son amour de la musique. Il fit des études de pédagogie de la musique et de philologie de 1952 à 1955 à la faculté de pédagogie à Prague, et ensuite de 1957 à 1961 à l'Université de Pédagogie de Prague. Aujourd'hui il occupe une chaire à l'Université Charles de Prague. Lorsqu'il fit ses débuts en tant que compositeur, Jiří Laburda composa essentiellement de la musique chorale, style qui marque encore aujourd'hui l'essentiel de son œuvre. Dans ses compositions, il fait appel à des moyens d'expression traditionnels et se base sur le style néoclassique.

L'ensemble de ses compositions représente une œuvre très importante et nombre d'entre elles ont déjà été éditées.

Dans ses compositions, Jiří Laburda tient compte du savoir-faire du musicien, si bien que toutes ses œuvres sont toujours compréhensibles et accessibles au plus grand nombre. L'auteur entretient ainsi des relations constantes avec des chorales amateurs pour lesquelles il compose des pièces. Il a également écrit des morceaux pour enfants qui peuvent être joués ou chantés par eux. Les partitas 1 et 2 pour violon solo ainsi que les sonates pour piano sont des compositions d'un niveau technique très élevé.

Jiří Laburda a été récompensé par de nombreux prix dans son pays et à l'étranger, prix qui témoignent du succès de ses compositions.

«Notre famille a toujours beaucoup aimé les festivités de Noël, et c'est avec bonheur et satisfaction que nous les célébrons chaque année. Moi aussi, j'éprouve encore ce sentiment de bonheur lors des fêtes de Noël. C'est maintenant ma propre famille qui fête avec joie la naissance du Christ. A cette époque de l'année, je me consacre généralement à de nouvelles compositions de musique de Noël.» C'est ainsi que sont nés de nombreux morceaux de Noël – tout comme la présente composition – dont la mélodie puise son inspiration dans la musique populaire tchèque et tente d'éveiller une certaine poésie de Noël très naturelle. Mais comment interpréter cette composition? Il faut qu'elle procure avant tout un sentiment de bonheur au musicien et qu'elle fasse naître une atmosphère de Noël.

Traduction: A. Rabin-Weller

Weihnachtsmusik

für Blockflötenquartett

-1994 -

I

Jiří Laburda (*1931)

Blockflöten · Recorders
Flûtes à bec

8 Andante maestoso

S
A
T
B

8 un poco rit.

8 a tempo

II

Moderato, un poco movimento



8

First system of musical notation, measures 8-11. It consists of four staves: three treble clefs and one bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music features a melodic line in the top treble staff, a supporting line in the middle treble staff, and a bass line in the bottom bass staff. The bottom treble staff contains a piano accompaniment with chords and moving lines.



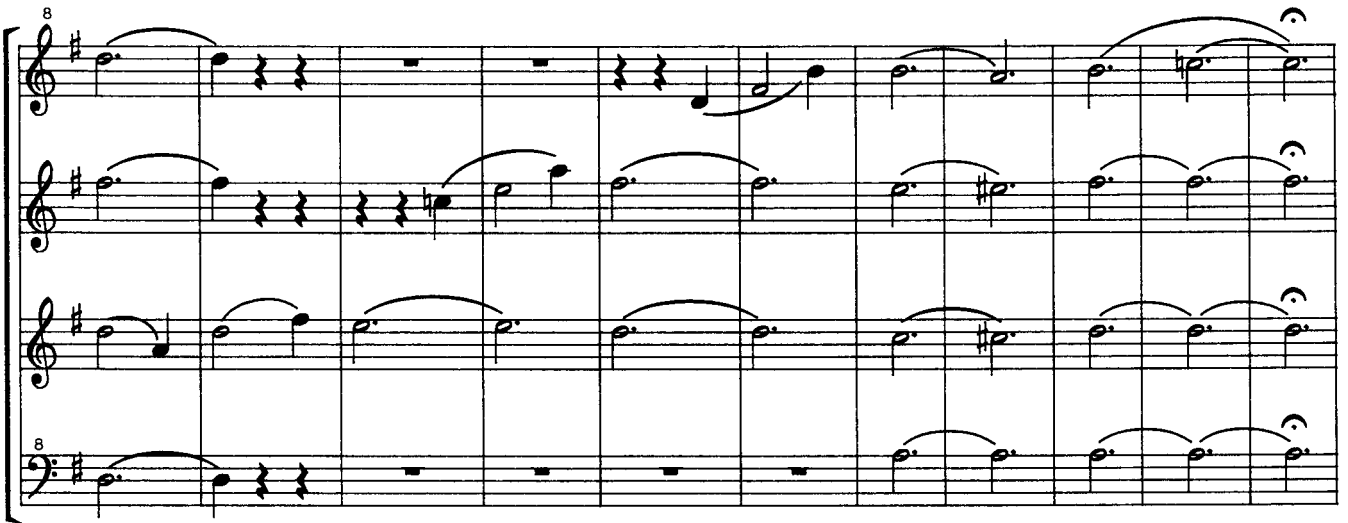
8

Second system of musical notation, measures 12-15. It consists of four staves: three treble clefs and one bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music continues with similar melodic and harmonic textures as the first system.



8

Third system of musical notation, measures 16-19. It consists of four staves: three treble clefs and one bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music concludes with a final melodic phrase in the top treble staff and a bass line in the bottom bass staff.



8

First system of musical notation, consisting of four staves (two treble and two bass clefs). The music features a melodic line in the upper staves and a supporting bass line in the lower staves, with various rhythmic patterns and phrasing.



8

Second system of musical notation, consisting of four staves. The notation continues with melodic and harmonic development, including some chromatic movement and phrasing.



8

Third system of musical notation, consisting of four staves. This system shows a continuation of the musical themes, with some staves ending with a fermata or a final note.



Holzchnitt von Johannes von Hildesheim. Aus dem Buch der Heiligen Drei Könige (Straßburg, 1483)
 Engraving by Johannes von Hildesheim. From the Book of the Three Kings (Strasbourg 1483)
 Gravure sur bois par Johannes von Hildesheim. Pris du Livre des Trois Mages (Strasbourg 1483)



Bildwiedergabe nach einer von 27 Tafeln aus dem „Leben Jesu“ um 1360
 Reproduction of the painting after one of 27 plates from the “Life of Jesus” about 1360
 Reproduction du tableau d’après l’un des 27 planches de la « Vie de Jésus » vers 1360

III

Larghetto teneramente

Musical score for the first system, measures 8-15. It consists of four staves: two treble clefs and two bass clefs. The music is in a 3/4 time signature with a key signature of one flat (B-flat). The tempo and mood are indicated as 'Larghetto teneramente'. The notation includes various note values, rests, and phrasing slurs.

un poco inquieto

rit. a tempo

Musical score for the second system, measures 16-23. It consists of four staves: two treble clefs and two bass clefs. The tempo and mood are indicated as 'un poco inquieto', 'rit.', and 'a tempo'. The notation includes various note values, rests, and phrasing slurs.

Musical score for the third system, measures 24-27. It consists of four staves: two treble clefs and two bass clefs. The notation includes various note values, rests, and phrasing slurs.

IV

8 Allegro

8 a tempo



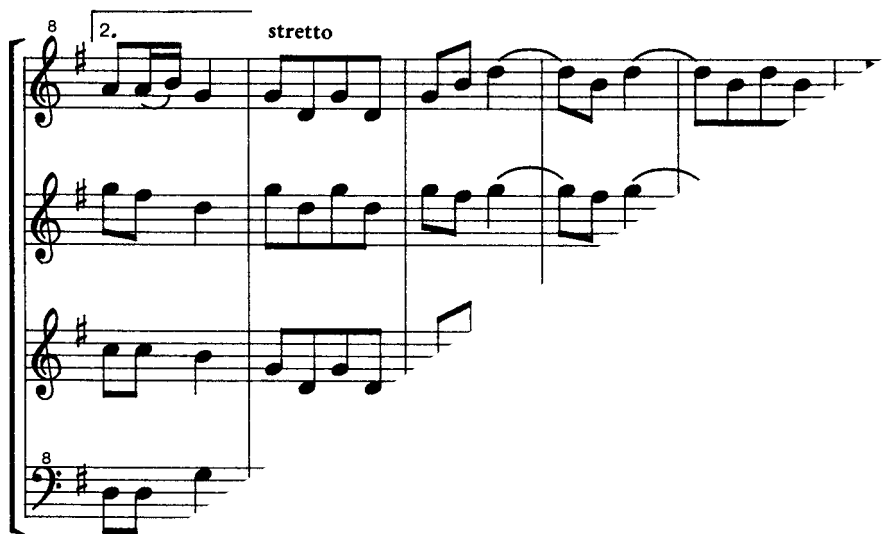
This system contains the first four staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The tempo marking 'a tempo' is placed above the first staff. The music consists of a melodic line in the upper staff, a rhythmic accompaniment in the second staff, a more complex melodic line in the third staff, and a bass line in the fourth staff. The piece concludes with a double bar line.

8 1.



This system contains the next four staves of music. It starts with a treble clef, a key signature of one sharp, and a common time signature. The tempo is 'a tempo'. The music features a melodic line, a rhythmic accompaniment, a more complex melodic line, and a bass line. A first ending bracket labeled '1.' spans the final two measures of this system, which end with a double bar line.

8 2. stretto



This system contains the final four staves of music. It begins with a treble clef, a key signature of one sharp, and a common time signature. The tempo marking 'stretto' is placed above the first staff. The music consists of a melodic line, a rhythmic accompaniment, a more complex melodic line, and a bass line. A second ending bracket labeled '2.' spans the first two measures of this system, which end with a double bar line.

V

8 *Commodo, tranquillo*

8

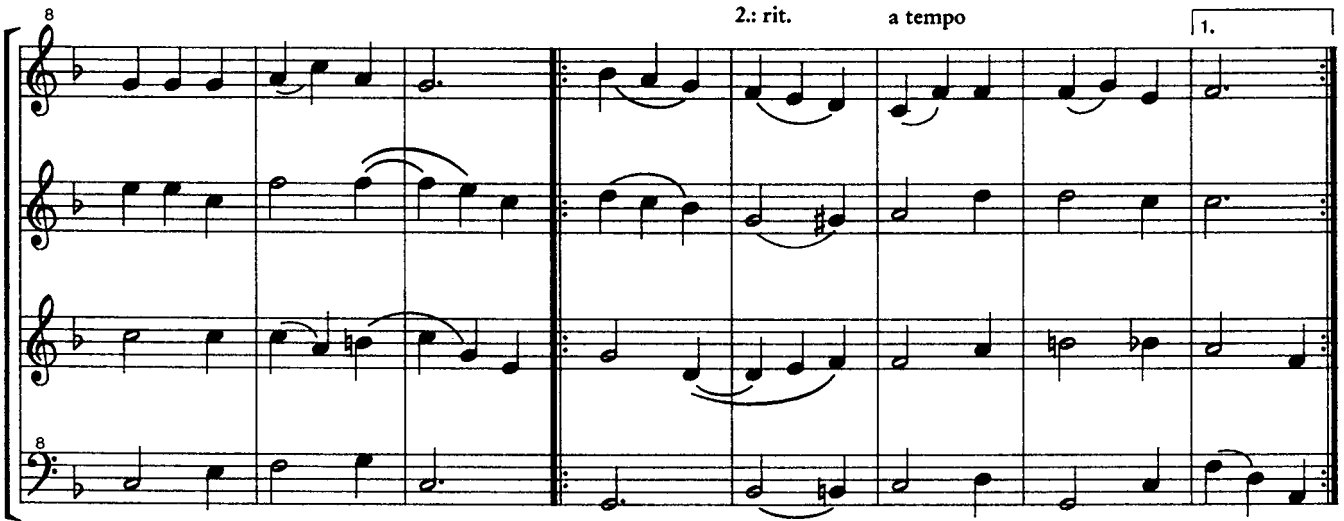
1. 2.

solo

8


1. 2.

8 2.: rit. a tempo 1.



This system contains four staves of music. The first staff has a measure number '8' at the beginning. The system is divided into two measures by a double bar line. Above the first measure is the tempo marking '2.: rit.' and above the second measure is 'a tempo'. A first ending bracket labeled '1.' spans the final two measures of the system.

8 2. rit.



This system contains four staves of music. The first staff has a measure number '8' and a first ending bracket labeled '2.' above it. The tempo marking 'rit.' is placed above the final measure of the system.

8 a tempo poco rit. rit



This system contains four staves of music. The first staff has a measure number '8'. The tempo markings 'a tempo', 'poco rit.', and 'rit' are placed above the first, second, and third measures of the system, respectively.