

# Lukáš MATOUŠEK

## HOMMAGE À MILOSLAV IŠTVAN

pro housle, violoncello a klavír  
for violin, cello and piano

(2024)

### VIOLONCELLO

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## **Lukáš Matoušek: Hommage à Miloslav Ištvan**

pro klavír, housle a violoncello / for piano, violin and cello

durata ca 10 minuti

Touto skladbou jsem se chtěl poklonit Miloslavu Ištvanovi (1928 – 1990), úžasnému skladateli i báječnému člověku. Snažil jsem se využít některé z jeho kompozičních postupů vycházejících z jeho teorie, kterou popsal ve své publikaci „*Metoda montáže izolovaných prvků v hudbě*“ (Panton, 1973) a zkombinovat je se svou vlastní hudbou. Měl jsem to štěstí, že jsem během svých studií na JAMU v Brně mohl navštěvovat i jeho přednášky, být přítomen na seminářích, kde jako pedagog působil a nezapomenutelná jsou i neformální posezení u skleničky vína jak v okolí JAMU, tak i u něj doma. Napsal pro mne a pro moji ženu skladbu „*V rozbřesku přijď*“, kterou jsme s chutí provozovali.

V roce 1996 vydal můj bratr ve Studiu Matouš CD s výběrem Ištvanovy komorní hudby z posledních deseti let jeho života. Na tomto CD jsem spolupracoval jako dramaturg a hudební režisér. Měl jsem možnost touto cestou důkladně poznat řadu jeho skladeb a stále znovu se jim obdivuji. Jako pedagog na HAMU jsem některé jeho skladby se studenty rozebíral, aby lépe jeho tvorbu poznali a těšilo mne, když jsem u nich našel kladnou odezvu. Ištvanova hudba si to zaslouží.

With this composition, I wanted to pay tribute to Miloslav Ištvan (1928 – 1990), an amazing composer and a wonderful person. I tried to use some of his compositional procedures based on his theory, which he described in his publication "*The method of montage of isolated elements in music*" (Panton, 1973) and combine them with my own music. I was lucky enough to be able to attend his lectures during my studies at JAMU (Janáček's Academy of Performing Arts) in Brno, to be present at seminars where he worked as a teacher, and informal sittings with a glass of wine both in the vicinity of JAMU and at his home are also unforgettable. He wrote the composition "*Come at dawn*" for me and my wife, which we very much enjoyed performing.

In 1996, my brother released a CD in Studio Matouš with a selection of Ištvan's chamber music from the last ten years of his life. I collaborated on this CD as a dramaturg and a music director. I had the opportunity to thoroughly get to know a number of his compositions through this route, and I admire them again and again. As a teacher at AMU (Academy of Performing Arts) in Prague, I discussed some of his compositions with students so that they could get to know his work better, and I was pleased when I found a positive response from them. Ištvan's music deserves it.

# Hommage à Miloslav Ištvan Lukáš Matoušek

pro housle, violoncello a klavír

(2024)

Allegro

Pf

Vcl

Musical notation for measures 6-10. Measure 6 starts with a bass clef and a 2/4 time signature. The piece begins with a piano (*p*) dynamic. The notation includes a treble clef for the piano part and a bass clef for the cello part. The key signature has one sharp (F#).

Musical notation for measures 11-16. The tempo remains Allegro. The dynamic is mezzo-piano (*mp*). The notation shows a continuation of the melodic line with various rhythmic values and slurs.

Musical notation for measures 17-23. The tempo remains Allegro. The dynamic is mezzo-piano (*mp*). The notation includes a 3/4 time signature change and a 2/4 time signature change.

Musical notation for measures 24-30. The tempo changes to *meno mosso*. The dynamic is mezzo-forte (*mf*). The notation includes a 3/4 time signature change and a 2/4 time signature change.

Musical notation for measures 31-36. The tempo remains *meno mosso*. The dynamic is mezzo-forte (*mf*). The notation includes a 2/4 time signature change and a 3/4 time signature change. There are triplet markings (3) under some notes.

Musical notation for measures 37-43. The tempo returns to **Allegro**. The dynamic is mezzo-forte (*mf*). The notation includes a 2/4 time signature change and a 3/4 time signature change. There is a fermata over a note in measure 43.

Musical notation for measures 44-48. The tempo remains Allegro. The dynamic starts piano (*p*) and increases to forte (*f*). The notation includes a 2/4 time signature change and a 3/4 time signature change. There are triplet markings (3) under some notes.

Musical notation for measures 49-52. The tempo remains Allegro. The dynamic starts piano (*p*) and increases to mezzo-forte (*mf*). The notation includes a 3/4 time signature change and a 2/4 time signature change. There are accents (>) over some notes.

Musical notation for measures 53-57. The tempo remains Allegro. The dynamic is mezzo-forte (*mf*). The notation includes a 2/4 time signature change and a 3/4 time signature change. There are accents (>) over some notes.

Musical notation for measures 58-62. The tempo remains Allegro. The dynamic is piano (*p*). The notation includes a 2/4 time signature change and a 3/4 time signature change. There are triplet markings (3) and a 4-measure rest in measure 62.

Violoncello

69

Musical notation for measures 69-77. The staff is in bass clef. Measure 69 starts with a *mp* dynamic. A fermata is placed over the first measure. A finger number '2' is written above the second measure. The music concludes with a double bar line.

78

Musical notation for measures 78-87. The staff is in bass clef. Measure 78 begins with a finger number '4' above the first note. A first violin (VI) part is indicated above the staff. The tempo is marked *Vel pizz* and the playing technique is *arco*. The dynamic is *mp*. The music ends with a double bar line.

88

Musical notation for measures 88-95. The staff is in bass clef. Measure 88 starts with a finger number '3' above the first note. A fermata is placed over the first measure. The dynamic is *p*. The music ends with a double bar line.

96

Musical notation for measures 96-100. The staff is in bass clef. The music consists of a series of triplet eighth notes. The dynamic is *f*. The music ends with a double bar line.

101

Musical notation for measures 101-106. The staff is in bass clef. Measure 101 starts with a triplet eighth note and a dynamic of *p*. The dynamic increases to *mp* and then *mf* in subsequent measures. The music ends with a double bar line.

107

Musical notation for measures 107-112. The staff is in bass clef. The music features a sequence of eighth notes with various accidentals. The music ends with a double bar line.

poco meno mosso

a tempo

Musical notation for measures 113-116. The staff is in bass clef. Measure 113 starts with a dynamic of *p*. The tempo is *poco meno mosso*. The dynamic increases to *mf* by measure 116. The music ends with a double bar line.

117

Musical notation for measures 117-121. The staff is in bass clef. The music features a sequence of eighth notes with various accidentals. The music ends with a double bar line.

122

Musical notation for measures 122-126. The staff is in bass clef. Measure 122 starts with a dynamic of *mp*. The music includes triplet eighth notes. The music ends with a double bar line.

127

Musical notation for measures 127-131. The staff is in bass clef. The music features a sequence of eighth notes with various accidentals. The music ends with a double bar line.

131

Musical notation for measures 131-136. The piece is in bass clef. Measures 131-132 feature triplet eighth notes. Measures 133-136 continue with eighth and sixteenth notes, some with accents and slurs.

137

Musical notation for measures 137-140. The piece is in bass clef. Measures 137-140 consist of eighth notes with slurs and accents. A dynamic marking of *f* is present at the beginning of measure 137.

141

Musical notation for measures 141-145. The piece is in bass clef. Measures 141-145 consist of eighth notes with slurs and accents.

146

Musical notation for measures 146-150. The piece is in bass clef. Measures 146-150 consist of eighth notes with slurs and accents. A dynamic marking of *ff* is present at the end of measure 149. The tempo marking *meno mosso* is placed above the staff.

151

Musical notation for measures 151-155. The piece is in treble clef. Measures 151-155 consist of eighth notes with slurs and accents. Dynamic markings *p*, *mp*, *mf*, *f*, and *ff* are placed below the staff.

156

Musical notation for measures 156-165. The piece is in treble clef. Measures 156-165 consist of eighth notes with slurs and accents. A dynamic marking of *p* is present at the end of measure 165. The tempo marking *Andante cantabile* is placed above the staff. The instrument is labeled *vi* and *Vcl*.

166

Musical notation for measures 166-172. The piece is in bass clef. Measures 166-172 consist of eighth notes with slurs and accents. A dynamic marking of *p* is present at the end of measure 172.

173

Musical notation for measures 173-181. The piece is in bass clef. Measures 173-181 consist of eighth notes with slurs and accents. Dynamic markings *flag.* and *nat.* are placed above the staff.

182

Musical notation for measures 182-187. The piece is in bass clef. Measures 182-187 consist of eighth notes with slurs and accents. A dynamic marking of *p* is present at the end of measure 187. The tempo marking *più mosso* is placed above the staff.

188

Musical notation for measures 188-193. The piece is in bass clef. Measures 188-193 consist of eighth notes with slurs and accents. A dynamic marking of *f* is present at the beginning of measure 188, and *p* is present at the end of measure 193. The tempo marking *rit.* is placed above the staff, followed by a dashed line and the tempo marking *Largo*.

Violoncello

195 *6* *Pf* *Vcl* *pp*

205

210 *mf* *p* *mp* *mp* *mf*

215 *mp* *p*

221 *mp* *pp* *p*

227 *p* *pizz* *pp*

233 *Allegro* *arco* *mf* *6*

239 *p*

245 *f* *p* *mf*

250 *f*

255 *mp* *pizz* *arco*

264 *p* *f*

270 *p* *mp*

275 *p*

280 *mf*

286 *f*

291 *sf*

297 *p*

301 *f* *mp* *cresc. poco a poco*

306

310 *lunga* *fff*

# Lukáš Matoušek

## výběr skladeb pro violoncello nebo s violoncellem / selected compositions for cello or with cello

<b>In memoriam John F. Kennedy</b> (1964) pro / for fl, ob, bcl, fg; cor, tr, trb, tba, vl, vla, vcl, cb - verze pro nonet / version for nonet (1974) (fl, ob, cl, fg, cor, vl, vla, vcl, cb)	7'
<b>Intimní hudba / Intimate Music</b> (1968) - verze pro sólové violoncello / version for solo cello [Chester Music 1984]	6'
<b>Proměny ticha / Metamorphoses of Silence</b> (1977) for strings - 1980 verze pro smyčcový kvartet / version for string quartet	10'
<b>Sonáta / Sonata</b> (1980) pro kontrabas a komorní soubor / for double bass and chamber ensemble (fl, ob, cl, fg, cor; 2vl, vla, vcl)	10'
<b>Ut heremita solus</b> (1982) – motet Johannese Ockeghema / of Johannes Ockeghem (fl,cl,vla,vcl,pf)	10'
<b>Viderunt omnes fines millennii</b> (1999) pro dechový kvintet a smyčce / for wind quintet and strings	6'
<b>Věvec sonetů / Sonnet Sequence</b> (1997/2000) (vcl, pf) - verze / version (2009) – vcl, orch (2,2,2,2 / 2,2,0,0 / archi)	35'
<b>Sonety / Sonnets</b> (2011) (vcl, pf) = zkrácená verze Věnce sonetů / abbreviated version of Sonnet Sequence	19'
<b>Stíny a odlesky / Shadows and Reflections</b> (1999/2000) (fl, cl, vl, vla, vcl, pf) [Český rozhlas 2010]	20'
<b>MiN Kaleidoskop / MiN Kaleidoscope</b> (2002) (fl, cl, fg, 2 vl, vla, vcl, pf)	12'
<b>Tři novelety / Three Noveletts</b> (2004) (ob, vl, pf) - verze / version (2004) – ob, 2vl, vla, vcl	14'
<b>Óda na radost / Ode to Joy</b> (2008) (recit., vl, vcl, pf)	12'
<b>Paměť pražského palace / Memory of Prague's palace</b> (2009) pro komorní orchestr / for chamber orchestra (1,1,1,1 / soli VI I, VI II, Vcl / archi)	10'
<b>Smyčcový kvartet / String quartet</b> (2021)	10'
<b>Pluseurs gens</b> (2022), s, a, vl, vla, vcl	9'
<b>Hommage à Miloslav Ištvan</b> (2024) vl, vcl, pf	10'

## Diskografie / Discography

### CDs:

- Lukáš Matoušek: Chamber Music; Studio MATOUŠ MK 0044-2931** (1998)  
Vzpomínka na pana Sudka, Barvy a myšlenky, Proměny ticha, Aztékové,  
Sonáta pro housle a klavír, Pečeť mlčení (Sigillum silentii), Fanfára 17.listopadu
- Lukáš Matoušek: Věvec sonetů pro violoncello a klavír; Lukáš Matoušek LM 0001-2131** (2010)  
Věvec sonetů
- Atelier 90 - I.; Editio Český rozhlas CR 0115-2131** (1999) - Kořeny času (Radices temporis)
- Bambini di Praga - Concerto piccolo; BONTON Music a.s. 71 0525-2** (1997) - Květ z ráje
- Rubinstein, Hindemith, Bloch, Matoušek; ARTA Records F1 0062-2** (1995)  
Intimní hudba pro violu
- Münchner Flötentrio; CAVALLI RECORDS CCD 267** (2004) - Mozaika
- Umělecká beseda, Komorní hudba členů; Studio MATOUŠ MK 0059-2132** (2011)  
Trio pro klarinet, housle a klavír
- Svár teorie s praxí (14) 2017; Nakladatelství AMU (2017), přílohové CD k publikaci „Generace?“**  
Sedm smrtelných hříchů Hieronyma Bosche / Seven Capital Sins of Hieronymus Bosch
- Komorní soubory Hudby hradní stráže a policie ČR (propagační CD, 2021)** - Fanfára 17. listopadu
- Capricci Milan Pala Violin, pavlikrekords.sk CD33378200** (2022) - Půlnoční capriccio pro sólové housle

### LP-Records:

- Sonatori di Praga; LP - Panton 11 0392** (1975); Sedm hříchů Hieronyma Bosche
- Hommage à Machaut; LP - Panton 8111 0056** (1978); Hoquet Guillaumea de Machaut
- Severáček; LP - Panton 8112 0416** (1983); Klárčina říkadla
- Hudba pro žestě / Brass Music; LP - SUPRAPHON 1111 3903** (1986); Vzpomínka na pana Sudka

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