

WERKE FÜR KLAVIER SOLO

BERNHARD HÖLSCHER

SONATINE

UND

KANONISCHE SUITE

RÜDIGER CLAUSS

IRINI

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Vorwort zu den Klavierstücken von Bernhard Hölscher und Rüdiger Clauß:

Die **Sonatine für Klavier** schrieb **Bernhard Hölscher** für seine Frau Therese als Geschenk zum 24. Geburtstag. Sie entstand nach seiner Cellosonate von 1948 und der Kanonischen Suite in einer Zeit, in der Hölschers Personalstil bereits gefestigt war.

Die Sätze *Allegro vivace* - *Andante* - *Presto* im klassischen Wechsel schnell, langsam, schnell, bilden die Sonatine. Wenngleich das *Allegro vivace* und das *Andante* in E-Dur enden, das *Presto* in E ohne Terz, ist die Partitur ohne Grundtonart notiert, da sich die Musik im modalen und atonalen Raum bewegt.

Das *Allegro vivace* beginnt mit einer tänzerischen Aufwärts-Motivik in der rechten Hand in e-Moll, während die linke Hand mit E-Dur, D-Dur und C-Dur abwärts geführte Dreiklänge dazu spielt. Schon hier wird deutlich, dass statt einer tonalen Zuordnung eher das Spannungsfeld verschiedener Tonarten eine Rolle spielt. Motivisches Material wird im klassischen Sinne durchgeführt.

Das kurze *Andante* im 6/8 - Takt und wiegendem Siciliano-Rhythmus hat einen kleinen polyphonen Mittelteil und erinnert etwas an Miniaturen von Eric Satie.

Vier abwärts fallende Achtel und ein aufsteigender Septakkord in Vierteln bilden das motivische Grundmaterial für den 3. Satz (*Presto*) der Sonatine, das in verspielter Art verarbeitet, variiert und augmentiert wird.

Die **Kanonische Suite** aus dem Jahr 1949 besteht aus fünf Charakter-Sätzen. Hölscher folgt sehr konsequent dem Imitationsprinzip des Kanons. Wie in der Sonatine gibt es keine definierte Grundtonart, die Stücke sind atonal. Die starke satztechnische Struktur verleiht den Sätzen Einheit. Die dynamischen Angaben im Autograph enden im 5. Satz (*Sehr rasch*) bei Takt 36. Ab Takt 37 sind die dynamischen Bezeichnungen vom Herausgeber eingefügt, was in den Noten nicht zusätzlich kenntlich gemacht ist. Es bleibt den Interpret*innen überlassen, andere Entscheidungen zu fällen.

Das **Klavierstück "Irimi"** schrieb **Rüdiger Clauß** 2015 im Rahmen der Teilnahme an einem Kompositionswettbewerb. Die Vorgabe war, ein ca. 5 Minuten langes Klavierstück zu schreiben, in dem ein Morsecode verarbeitet werden sollte. Bei dem zu morsenden Wort handelte es sich um das griechische Wort "Irimi", was Frieden bedeutet.

Der Morserhythmus für "Irimi" ist:

· · · · · — · · · · · — · · · · ·

oder in Notenwerten:



Man kommt insgesamt auf 13 Achtel und so erklärt sich der ständige Taktwechsel von 4/4 - Takt und 5/8 - Takt.

Das Stück ist so angelegt, dass dieser Code ununterbrochen durchläuft, manchmal erkennbar als Imitation eines Morsesignals, manchmal eingebettet in elegische Abschnitte.

Foreword to the piano pieces by Bernhard Hoelscher and Ruediger Clauss:

Bernhard Hoelscher wrote the **Sonatina for Piano** for his wife Therese as a present for her 24th birthday. It was composed after the cello sonata of 1948 and the Canonic Suite in a period when Hoelscher's compositional style had already reached its maturity.

The movements of the Sonatina are written in the classical style of Allegro vivace - Andante - Presto. Although the Allegro vivace and Andante end in E Major, the Presto ends on an E without a third since the score is written without a basic key and the music moves in a modal and atonal space.

The Allegro vivace begins with a dance like upwards motive in the right hand in E minor while the left hand plays downward triads in E major, D major and C major. This shows that instead of a tonal system the tension between different keys plays a role. The motives are then handled in a classical development.

The short Andante in 6/8 in a bar and a siciliano rhythm has a short polyphonic middle section and reminds one of miniatures by Eric Satie.

Four downwards falling quavers and an upwards seventh chord provide the basic motive for the 3rd movement (Presto) of the Sonatina which is given playful treatment.

The **Canonic Suite** from the year 1949 consists of five character movements. Hoelscher is consistent in following the imitation principle of the canon. As in the Sonatina there is no definite key. The pieces are atonal. The strong structure gives the movements unity. In the fifth movement (Sehr rasch) of the autograph the dynamics end at bar 36. From bar 37 onwards the dynamics have been added by the editor. This has not been acknowledged in the music. It is the choice of the performers if they want to make other decisions.

Ruediger Clauss wrote the piano piece "Irimi" in 2015 as a contribution for a composers' competition. The task was to write a piano piece of about five minutes which would include a Morse code. The word in Morse code was the Greek word "Irimi" which means peace.

This is the Morse code for "Irimi":

.. . _ . . . _ . . .

or in the note values:



This makes a total of altogether 13 quavers and this explains the continual change in time signature from 4/4 to 5/8 time.

The piece is constructed so that this code runs continuously through the piece, sometimes as an imitation of the morse signal and sometimes embedded in elegiac sections.

Sonatine für Klavier

für Therese

Bernhard Hölscher (1923-2015)

(13.9.1950)

I

Allegro vivace ♩ = 140

Measures 1-3 of the first system. The music is in 4/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving lines. The dynamic marking *poco f* is present.

Measures 4-7 of the first system. The right hand continues with a melodic line, and the left hand has a more active accompaniment. The dynamic marking *poco f* is still present.

Measures 8-11 of the first system. The right hand has a melodic line with slurs, and the left hand has a more active accompaniment. The dynamic marking *pp* is present.

Measures 12-15 of the first system. The right hand has a melodic line with slurs, and the left hand has a more active accompaniment. The dynamic marking *mp* is present.

64

p *mf*

68

f *p*

71

pp *rit.*

II

Andante (♩. = 60)

p *pp*

5

mp *p*

76

cresc.

80

ff

84

gva *allargando*

Kanonische Suite für Klavier

(1949)

I

Bernhard Hölscher (1923-2015)

Ruhig fließende Achtel

p

5

II

Ruhig, gesanglich

First system of musical notation, measures 1-4. The piece is in 6/8 time and begins with a piano (*p*) dynamic. The melody in the treble clef is characterized by a flowing eighth-note pattern, while the bass clef provides a steady accompaniment with chords and eighth notes.

Second system of musical notation, measures 5-8. The melody continues with a similar eighth-note flow, and the bass line features more complex chordal textures. A fermata is placed over the final note of measure 8.

Third system of musical notation, measures 9-12. A key signature change to one flat occurs at the start of measure 10. The piano (*p*) dynamic is maintained. The melody in the treble clef shows a change in rhythmic pattern, and the bass line continues with harmonic support.

Fourth system of musical notation, measures 13-16. The melody in the treble clef features a series of eighth notes with a descending contour. The bass line provides a consistent accompaniment with chords and eighth notes.

IV

Ruhige Viertel

Measures 1-4 of the piece. The music is in 3/4 time, with a key signature of one sharp (F#). The melody in the right hand is marked with a piano (*p*) dynamic. The bass line also features piano dynamics. The piece begins with a whole rest in the right hand and a half note in the left hand.

Measures 5-6. Measure 5 starts with a five-fingered scale in the right hand. Measure 6 features a forte (*f*) dynamic in the bass line. The time signature changes to 6/4.

Measures 7-9. Measure 7 has a forte (*f*) dynamic in the bass line. Measure 8 is marked fortissimo (*ff*). Measure 9 is marked *dim.* (diminuendo). The time signature changes to 4/4.

Measures 10-13. Measure 10 is marked *p* (piano). Measure 11 is marked *Ruhig* (calm). Measure 12 is marked *p cantabile*. Measure 13 is marked *p*. The time signature changes to 5/4.

Measures 14-16. Measure 14 is marked *p*. Measure 15 is marked *p*. Measure 16 is marked *p*. The time signature changes to 5/4.

IRINI

Rüdiger Clauss (*1968)

August 2014

♩ = 110 - 120

Measures 1-5. The piece is in 4+8 time. The right hand features a complex rhythmic pattern of eighth and sixteenth notes with accents. The left hand is mostly silent, with a few notes appearing in measure 5. Dynamics include *p*, *dim.*, and *pp*.

Measures 6-10. The right hand continues with the complex rhythmic pattern. The left hand has a melodic line with some rests. Dynamics include *pp* and accents.

Measures 11-16. The right hand has a more active melodic line. The left hand has a steady accompaniment. Dynamics include *mf*, *dim.*, and *ppp*.

Measures 17-21. The right hand has a melodic line with some grace notes. The left hand has a steady accompaniment. Dynamics include *pp* and *cresc.*

Measures 22-26. The right hand has a melodic line with some grace notes. The left hand has a steady accompaniment. Dynamics include *p*.