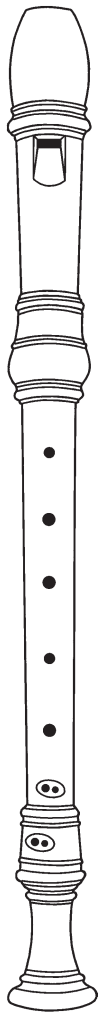


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ZEITSCHRIFT FÜR SPIELMUSIK

BERNADETTA MATUSZCZAK

IMPROVVISAZIONE PER FLAUTO SOLO

(Soprano / Alto / Tenore)

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Bernadetta Matuszczak wurde am 10. März 1937 in Toruń / Polen geboren. Sie studierte Musiktheorie bei Zygmunt Silowski und Klavier bei Irena Kurpisz-Stefanowa an der Staatlichen Hochschule für Musik in Posen. Ihr Kompositionsstudium bei Tadeuz Szeligowski und Kazimierz Sikorski an der Staatlichen Hochschule für Musik in Warschau vervollständigte sie bei Nadia Boulanger in Paris.

1965 gewann sie einen Preis beim Wettbewerb Junger Polnischer Komponisten, organisiert vom Polnischen Komponistenverband. 1966 erhielt sie eine Anerkennung beim Grzegorz Fitelberg Wettbewerb für Komponisten und 1967 beim Wettbewerb der Jeunesse Musicales.

Ihre Werke wurden viele Male in zahlreichen Ländern aufgeführt, u. a. 1969 ihr *Septem Tubae* beim 43. Weltmusikfestival in Hamburg und 1972 ihre Kammermusikoper *Julia und Romeo* bei den Internationalen Maifestspielen in Wiesbaden.

Bernadetta Matuszczak was born in Toruń / Poland on March 10th, 1937. She studied music theory under Zygmunt Silowski and the piano under Irena Kurpisz-Stefanowa at the College of Music in Posen. Her composition studies under Tadeuz Szeligowski and Kazimierz Sikorski at the College of Music in Warsaw were completed under Nadia Boulanger in Paris.

In 1965, she won a prize at the Young Polish Composers' Competition, which is organized by the Association of Polish Composers. In 1966 she received an award at the Grzegorz Fitelberg Competition for Composers and in 1967 at the Jeunesse Musicales Competition.

Her works have been performed many times in numerous countries, e.g. in 1969 her *Septem Tubae* at the 43th World Music Festival in Hamburg and in 1972 her chamber music opera *Juliet and Romeo* at the International May Festival in Wiesbaden.

Bernadetta Matuszczak es née le 10 mars 1937 à Toruń en Pologne. Elle a étudié à l'Ecole Supérieure d'Etat de Musique de Posen la théorie de la musique avec Zygmunt Silowski et le piano avec Irena Kurpisz-Stefanowa. Avec Nadia Boulanger elle a complété à Paris les études de composition musicale faites à l'Ecole Supérieure d'Etat de Musique de Varsovie avec Tadeuz Szeligowski et Kazimierz Sikorski.

En 1965 elle a gagné un prix au Concours des Jeunes Compositeurs Polonais organisé par l'Association Polonaise des Compositeurs. Son talent a été reconnu au Concours de Composition Grzegorz Fitelberg en 1966 et, en 1967, au Concours des Jeunes Musicales.

Ses compositions ont été jouées dans de nombreux pays et de nombreuses fois. Le *Septem Tubae*, par exemple, a été joué au 43ème Festival Mondial de Musique qui a eu lieu en 1969 à Hambourg, et son opéra de chambre *Juliette et Roméo* a été exécuté à Wiesbaden en 1972 au Festival International de Mai.

Improvvisazione

per flauto solo

I Affettuoso

Bernadetta Matuszczak, 1982

♩ = ca. 60

mp *assai* *meno* *mf* *assai* *p* *poco*

mp *più* *f* *meno*

II Effimero

♩ = ca. 184

p *poco* *più* *assai*

Musical notation for the first system. It consists of two staves. The upper staff contains two triplet markings over eighth notes, followed by a quarter note and a half note. Dynamic markings include *mf*, *sim.*, *f*, and *sim.*. The lower staff contains a quarter note and a half note.

III Languente

♩ = ca. 52

Musical notation for the 'III Languente' section, consisting of three staves. The first staff has a half note followed by a quarter note, with dynamic markings *p*, *assai*, and *pp*. The second staff has a quarter note followed by a half note, with dynamic markings *p*, *più*, and *p*. The third staff has a quarter note followed by a half note, with dynamic markings *mf*, *sf*, *p*, *poco*, and *f*. The fourth staff has a half note with a dynamic marking of *mp*.

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IV Scherzoso

$\text{♩} = \text{ca. } 80$

Musical score for IV Scherzoso, consisting of three staves. The first staff begins with a dynamic marking of *mp* and features a crescendo leading to *p* and a decrescendo leading to *meno*. The second staff starts with *f*, moves to *mf*, and includes a triplet of eighth notes. The third staff shows a decrescendo from *f* to *p*.

V Meditazione

$\text{♩} = \text{ca. } 48$

Musical score for V Meditazione, consisting of three staves. The first staff features a long melodic line with dynamics *mp*, *assai p*, *p*, *meno*, *p*, and *molto*. The second staff starts with *f* and decrescendos to *mp*. The third staff begins with *p*.

Associazioni antiche

I Nassazione

per flauto solo

Bernadetta Matuszczak, 1982

cantabile grazioso

♩ = ca. 112

p < *poco* > *p* < *piu* > *mp* < *assai* > *p* < *poco* >

mf < *molto* > *mf* < *meno* >

pp < *p* > *assai*

p < *assai* >

II Danza

♩ = ca. 132

The musical score consists of five staves of music in 3/4 time. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked as approximately 132 quarter notes per minute. The first staff contains four measures with dynamics *mp*, *p*, *mp*, and *mp*. The second staff contains five measures with dynamics *meno*, *p*, *meno*, *mp*, and *sf*. The third staff contains four measures with dynamics *sf*, *sf*, *sf*, and *p*. The fourth staff is marked *lirico* and contains three measures with dynamics *p*, *poco*, and *mp*. The fifth staff contains two measures with the dynamic *gioioso*. The score includes various articulations such as accents, slurs, and hairpins.

III Canto
un poco misterioso
♩ = ca. 52

Musical notation for III Canto, featuring a single melodic line with dynamic markings *p*, *poco*, *più*, and *mp*, and phrasing slurs.

IV Immaginazione
♩ = ca. 168

Musical notation for IV Immaginazione, featuring a complex rhythmic pattern with dynamic markings *p*, *gioioso molto leggero*, *più*, *assai*, *un poco rall.*, and *f*, *meno*.

V Reminiscenza

cantabile semplice

♩ = ca. 56

The musical score consists of four staves of music in treble clef, 2/4 time, with a key signature of one flat (B-flat). The first staff begins with a dynamic marking of *p* and features two slurs: the first is labeled *poco* and the second is labeled *più*. The second staff starts with *mp* and includes a *molto* dynamic marking. The third staff begins with *p* and has two slurs labeled *assai* and *più*. The fourth staff starts with *p* and has a single slur labeled *assai*.