

Q4TT

Matthias Maute

RUSH

AMSTERDAM  
LOEKI STARDUST  
QUARTET

**MOECK**

MATTHIAS MAUTE  
(\*1963)

# RUSH

– 2008 –  
für vier Altblockflöten

Partitur und 4 Stimmen

Edition Moeck Nr. 2829

MOECK VERLAG CELLE

## Vorwort

Amerikas Geschichte steckt voller dynamischer Bewegung: Die Flut der ersten Siedler, die schnelle Eroberung des Kontinents, die Beschleunigung der Fortbewegung durch den Bau der gigantischen transkontinentalen Eisenbahnlinie, der Goldrausch, die nach oben getriebenen Wolkenkratzer, die wüstenartig endlos ausgreifenden Großstädte und die Raumfahrt (um nur einige Phänomene zu nennen) zeigen deutlich, dass der amerikanische Traum einen harten, schnellen Rhythmus hat, der den Kontinent und seine Menschen voranzupreitschen scheint.

Die heftige musikalische Motorik des vorliegenden Stückes ist durchaus dazu gedacht, die Spieler an ihre Grenzen zu treiben. Hier kommen verschiedene Aspekte des Neben- und Miteinanders zum Einsatz: das schnelle Unisono des Anfangs fächert sich bald auf in ein quirliges Gewebe, bei dem die rasenden Rhythmen sich auf immer neue und unterschiedliche Arten ineinander verzahnen.

Die schwermütigen langsamen Teile reflektieren den Blick zurück in die Alte Welt und lassen eine Andeutung des fernen Europas aufscheinen. Ihnen sind wiederum Ragtime- und Jazzassoziationen als Kontrast gegenübergestellt.

Es ist möglich, die vier Altblockflöten elektronisch zu verstärken, um der Musik noch mehr „physische“ Kraft zu verleihen.

Das Stück gewann im Jahre 2008 den 1. Preis beim Wettbewerb für Quartettkompositionen, der von der *American Recorder Society* in Zusammenarbeit mit dem *Amsterdam Loeki Stardust Quartet* ausgerichtet wurde.

*Rush* ist dem *Amsterdam Loeki Stardust Quartet* gewidmet, dem ich für Anregungen bezüglich der endgültigen Version des Stückes danke.

## Preface

The history of America is one of strong dynamic movement: events and phenomena such as the great flock of first settlers followed by the rapid taking over of the continent, the speeding up of locomotion by the construction of the huge transcontinental railway line, the gold rush, the sprouting of higher and higher sky scrapers, the endless desert-like spreading of cities and the space flight – to mention only a few – are evidence that the American dream has a hard and quick rhythm which seemingly drives the continent and the people forward.

The intense musical activity of this piece no doubt has the intention to push the performers to their limits. Several aspects of side by sidedness and togetherness are employed: the quick unison at the beginning soon expands into a lively texture in which tearing rhythms are interlinked in a continuously new and constantly differing manner.

The melancholy slow parts that conjure up a suggestion of a distant Europe reflect a look back on the ancient world. These are juxtaposed by passages alluding to ragtime and jazz.

It is possible to amplify the four alto recorders in order to underpin the “physical” aspect of the music.

In 2008 the piece was awarded the 1<sup>st</sup> prize at the competition for Quartet Compositions held by the *American Recorder Society* in cooperation with the *Amsterdam Loeki Stardust Quartet*.

*Rush* is dedicated to the *Amsterdam Loeki Stardust Quartet* to whom I am greatly indebted for their suggestions concerning the final version of the piece.

Matthias Maute

Montreal, Oktober/October/octobre 2009

## Preface

L'histoire de l'Amérique est empreinte d'une dynamique soutenue: la vague des premiers colons, la conquête rapide du continent, l'accélération des déplacements grâce à la construction d'un gigantesque liaison ferroviaire transcontinentale, la ruée vers l'or, ces immeubles que semble aspirer le ciel et que l'on appelle gratte-ciels, les mégaloilles qui s'étendent à perte de vue, la conquête spatiale, tous ces phénomènes (pour ne citer que quelques-uns d'entre eux) indiquent clairement que le rêve américain est mu par un rythme soutenu et rapide qui semble faire avancer tant les hommes que le continent tout entier.

La puissante dynamique musicale présente dans le présent morceau est faite pour inciter le musicien à repousser ses limites. C'est ainsi qu'interviennent différents aspects de la vie de la communauté: l'unisson rapide du début se transforme bientôt en un ensemble tourbillonnant de rythmes endiablés qui s'imbriquent les uns dans les autres dans des styles sans cesse renouvelés.

Les passages lents et mélancoliques reflètent le regard qui se tourne vers l'Ancien Monde, et évoquent vaguement cette Europe lointaine. A ces passages s'opposent, par contraste, des éléments de ragtime et de jazz.

Il est possible de prévoir une amplification électronique des quatre flûtes à bec alto afin de conférer à la musique encore plus de force «physique».

En 2008, la composition a remporté le premier prix à l'occasion du Concours pour compositions de quatuors organisé par la *American Recorder Society* en collaboration avec l'*Amsterdam Loeki Stardust Quartet*.

*Rush* est une composition dédiée au quatuor *Amsterdam Loeki Stardust Quartet*, que je tiens à remercier pour les idées qu'il m'a soumise dans la réalisation de la version finale de cette pièce.

## Spielanweisungen

In den langsamen Teilen sind so viele Piano-Hilfsgriffe wie möglich einzusetzen.

Flz Flatterzunge

t Sputato

mit geöffnetem Mund, zischend

Triolen gebunden spielen

Ø1356



## Playing indications

In the slow movements use as many piano fingerings as possible.

Flutter tonguing

Sputato

Open mouth, hissing sound

Triplets are slurred

Ø1356

## Indications d'exécution

Dans les passages lents, il convient d'utiliser le plus possible les doigts annexes permettant de jouer «piano».

«Flatterzunge»

Sputato

Bouche ouverte, sifflant

Triolets liés

Ø1356

Translation: J. Whybrow

Traduction: A. Rabin-Weller

1. Preis beim Wettbewerb 2008 der *American Recorder Society* für Quartettkompositionen

# Rush

– 2008 –  
für vier Altblockflöten

dem *Amsterdam Loeki Stadust Quartet* gewidmet

Matthias Maute (\*1963)

**Furioso** ♩ = 112

A 1 *mf*

A 2 *mf*

A 3 *mf*

A 4 *mf*

3

6

9

*cresc.*

This system contains measures 9, 10, and 11. It consists of four staves. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music is a rhythmic pattern of eighth notes with various accidentals (sharps, naturals, flats). The first measure of each staff has a dynamic marking of *cresc.* and a breath mark (>). The pattern continues across the three measures.

12

*f* *subito p*

This system contains measures 12, 13, and 14. It consists of four staves. Each staff begins with a treble clef and a key signature of one flat. The music continues the rhythmic pattern from the previous system. The first measure of each staff has a dynamic marking of *f* and a breath mark (>). At the start of measure 14, there is a dynamic change to *subito p* (subito piano) across all staves. The pattern continues through measure 14.

15

*c.*

This system contains measures 15, 16, and 17. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have a bass clef and a key signature of one flat. The music features a melodic line in the top staff and a rhythmic accompaniment in the lower staves. A dynamic marking of *c.* (crescendo) is present in the top staff at the beginning of measure 15. The system ends with a double bar line at the end of measure 17.

18

*f*

This system contains measures 18 and 19. It consists of two staves, both with a treble clef and a key signature of one flat. The music continues the rhythmic pattern. The first measure of the top staff has a dynamic marking of *f*. The system ends with a double bar line at the end of measure 19.

21

*cresc.*

*cresc.*

*cresc.*

*cresc.*

24

*f*

*f*

*f*

*f*

27

*f*

30

33

33

*cresc.*

*fp*

*p*

*fp*

*p*

This system contains measures 33 through 36. It features four staves. The first and third staves have a melodic line with a *cresc.* marking. The second and fourth staves have a rhythmic accompaniment. Dynamic markings include *fp* and *p*. The time signature changes from 3/4 to 3/8, then to 4/4, and finally to 3/4.

37

37

*cresc. poco a poco*

*f*

*f*

*f*

*f*

*cresc. poco a poco*

This system contains measures 37 through 40. It features four staves. All staves show a *cresc. poco a poco* marking. The second and fourth staves have a *f* marking. The time signature changes from 3/4 to 4/4, then to 3/8, and finally to 9/16.

41

41

*tr*

*tr*

This system contains measures 41 through 45. It features four staves. The first and third staves have a melodic line with a *tr* marking. The second and fourth staves have a rhythmic accompaniment. The time signature changes from 9/16 to 3/8, then to 9/16, and finally to 3/8.

46

46

*ff*

*f*

This system contains measures 46 and 47. It features two staves. The first staff has a melodic line with a *ff* marking. The second staff has a rhythmic accompaniment with a *f* marking. The time signature is 3/8.

49

pp

pp

p

pp

Musical score for measures 49-54. It consists of four staves. The first staff starts with a *pp* dynamic. The second staff also starts with *pp* and has a *p* dynamic later. The third and fourth staves start with *pp*. The music features various triplet markings and slurs.

55

p

piano e aggressivo

p

piano e aggressivo

p

mp

p

mp

Musical score for measures 55-59. It consists of four staves. The first staff starts with a *p* dynamic and includes the instruction *piano e aggressivo*. The second staff starts with *p* and also includes *piano e aggressivo*. The third staff starts with *p* and has a *mp* dynamic later. The fourth staff starts with *p* and has a *mp* dynamic later. The music features many triplet markings and slurs.

60

Musical score for measures 60-62. It consists of four staves. The first two staves are filled with dense triplet patterns. The third and fourth staves have a more sparse accompaniment.

63

cresc.

cresc.

Musical score for measures 63-64. It consists of two staves. Both staves feature triplet patterns and are marked with *cresc.* (crescendo).

65

*mf*

68

*mf*

71

*f* *cresc.*

74

*f*

77

*mf* *f* *p*

80

*mf* *f* *mp* *f* *mp* *f*

83

*p*

86

*f*

89

*f*  
*f*  
*f*  
*f*

92

*f*  
*f*  
*f*  
*ff* (possibile)  
*p aggressivo*  
*p aggressivo*  
*p aggressivo*  
*f*

95

flattement  
*p* *mf*  
flattement  
*p*

100

*t*  
*t*

102

104

(Triolen gebunden spielen)

105

107

8<sup>va</sup>

(8<sup>va</sup>)

8<sup>va</sup>

109

113

$\text{♩} = 84$

$\text{♩} = 104-112$

117

119

*senza ritardando*

**M**atthias Maute studierte Blockflöte in Trossingen, Freiburg und Utrecht (zu seinen Lehrern gehörten Baldrick Deerenberg und Marion Verbruggen).

1990 gewann er den ersten Preis beim renommierten Wettbewerb für Alte Musik in Brügge/Belgien.

Er leitet das Ensemble Caprice und konzertiert mit REBEL/New York. Mit beiden Ensembles hat er zahlreiche CDs für ATMA (Kanada), Dorian (USA) und Bella Musica (Deutschland) eingespielt. Matthias Maute konzertiert viel in Europa, Nordamerika und Kanada.

Seine Kompositionen sind verlegt bei Amadeus, Ascolta, Carus, Mieroprint und Moeck.

Matthias Maute unterrichtet seit dem Jahr 2000 Blockflöte und Kammermusik an der McGill Universität/Abteilung Musikhochschule in Montréal.



**M**atthias Maute studied the recorder in Trossingen, Freiburg and Utrecht. Among his teachers were Baldrick Deerenberg and Marion Verbruggen. In 1990 he was awarded the first prize at the renowned Festival for Ancient Music in Bruges/Belgium.

He conducts the Ensemble Caprice and gives concerts with REBEL / New York. With both ensembles he has recorded numerous CDs for ATMA (Canada), Dorian (USA) and Bella Musica (Germany). He gives many concerts in North America, Canada and Germany.

His works have been published at Amadeus, Ascolta, Carus, Mieroprint and Moeck.

Since 2000 Matthias Maute has been teaching recorder and chamber music at the McGill University in Montréal.

**M**atthias Maute a étudié la flûte à bec à Trossingen, Fribourg et Utrecht (auprès de Baldrick Deerenberg et de Marion Verbruggen entre autres). En 1990, il remporte le premier prix à l'occasion du très réputé concours de musique ancienne de Bruges (Belgique).

Il est directeur de l'Ensemble Caprice et il se produit en concert avec REBEL / New York. Avec ces deux ensembles il a enregistré différents CD chez ATMA (Canada), Dorian (Etats Unis) et Bella Musica (Allemagne). Il donne fréquemment des concerts aux Etats Unis, au Canada et en Europe.

Ses œuvres sont publiées aux éditions Amadeus, Ascolta, Carus, Mieroprint et Moeck.

Depuis l'an 2000, Matthias Maute dispense des cours de flûte à bec et de musique de chambre à l'université McGill de Montréal.

*Traduction: A. Rabin-Weller*