

Vorwort

Der Einsatz von 10 Tenorblockflöten er gibt einen ganz speziellen Klang, dessen Intensität durch die doppelte Besetzung jeder Stimme noch verstärkt werden kann. Das Ziel der Komposition war es ja gerade, Musik orchestralen Zuschnitts für ein großes Blockflötenensemble zu kreieren.

Das Stück ruht auf zwei verschiedenen Charakteren: die schnellen, wilden Rhythmen des Beginns wechseln sich mit getragenen Akkorden ab. Beiden sehr unterschiedlichen Charakteren ist allerdings der unerbittlich durchlaufende Grundpuls gemeinsam, der von Anfang bis zum Ende unabänderlich gleichbleibt.

Ten Times Tenor wurde am 12. September 2004 im Rahmen des dritten *Recorder Festival Montréal* in der Redpath Hall / McGill University vom *Manhattan Recorder Orchestra* uraufgeführt. Das Werk ist den Auftraggebern, Amanda und Melvyn Pond, gewidmet.

t = sputato

Matthias 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. Das Lehrwerk *Blockflöte und Improvisation, Formen und Stile durch die Jahrhunderte* erscheint im Herbst 2004 bei Breitkopf & Härtel, Wiesbaden.

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



Preface

The sound of 10 tenor recorders has a very special quality that can also be intensified by doubling each voice. The idea of the composition was to create music with an orchestral dimension for a large recorder ensemble. The piece is based upon two different characters: fast, wild rhythms as introduced in the beginning alternate with sustained chords. The two opposed characters are both underpinned with an obstinate continuous ground beat that remains unchanged from beginning to end.

The first performance of *Ten Times Tenor* took place on 12th September 2004 by the *Manhattan Recorder Orchestra* during the third Recorder Festival Montréal at the Redpath Hall / McGill University. The work is dedicated to Amanda and Melvyn Pond who also commissioned it.

Translation: J. Whybrow

Montréal, September / septembre 2004
Matthias Maute

Préface

Le recours à 10 flûtes à bec téno donne un son tout particulier dont l'intensité peut être renforcée en utilisant deux instruments pour chaque voix. L'objectif de la composition était d'ailleurs de créer une musique de type orchestral pour un grand ensemble de flûtes à bec.

La pièce revêt deux caractères distincts : aux rythmes rapides et endiablés du début succèdent des accords posés. Cependant, un élément est commun à ces deux caractères fondamentalement différents : la pulsation de base constante qui reste la même du début à la fin du morceau.

Ten Times Tenor a été présentée pour la première fois par le *Manhattan Recorder Orchestra* le 12 septembre 2004 dans le cadre du troisième festival de flûte à bec de Montréal (*Recorder Festival Montréal*) dans la Redpath Hall / McGill University. L'œuvre est dédiée à ses mandataires, Amanda et Melvyn Pond.

Traduction : A. Rabin-Weller

Matthias 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. He has also written a book on improvising (*Blockflöte und Improvisation, Formen und Stile durch die Jahrhunderte*) which will be published at Breitkopf & Härtel, Wiesbaden in autumn 2004.

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

Matthias 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. Son ouvrage intitulé *Blockflöte und Improvisation, Formen und Stile durch die Jahrhunderte* paraîtra aux éditions Breitkopf & Härtel, Wiesbaden en automne 2004.

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

For the Manhattan Recorder Orchestra – dedicated to Amanda and Melvyn Pond

Ten Times Tenor

– 2004 –

for recorder orchestra

Matthias Maute (*1963)

$\text{♩} = 100$

mp, agitato

T 1 T 2 T 3 T 4 T 5 T 6 T 7 T 8 T 9 T 10

Matthias Maute (*1963)

6

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II

Musical score page 4, measures 11-15. The score consists of eight staves of music for a band or orchestra. Measures 11-13 show various rhythmic patterns with eighth and sixteenth notes, some with grace marks. Measures 14-15 show more complex patterns, including sixteenth-note chords and sustained notes.

16

Musical score page 4, measures 16-18. The score continues with eight staves of music. Measures 16-17 feature sixteenth-note patterns with grace marks. Measure 18 begins with a single eighth note followed by a fermata.

20

A musical score page featuring ten staves of sixteenth-note patterns. The music is in common time and consists of six measures per staff. The key signature changes frequently, including sections with one sharp, one flat, and no sharps or flats. The notation includes various slurs, grace notes, and dynamic markings like forte (f) and piano (p).

24

A musical score page featuring ten staves of sixteenth-note patterns. The music is in common time and consists of six measures per staff. The key signature is one flat. The notation includes sustained notes, grace notes, and dynamic markings like forte (f), piano (p), and a fermata (t).

29

10 staves of music for a band instrument, starting with a treble clef and a key signature of one sharp. The music features eighth-note patterns with dynamics such as *p*, *>*, and *-*.

33

10 staves of music for a band instrument, starting with a treble clef and a key signature of one sharp. The music features eighth-note patterns with dynamics such as *p*, *>*, and *sub. f*. A key signature change to one flat is indicated in the middle of the page.

37

gliss.

p

f

gliss.

f

gliss.

f

gliss.

p

p

41

gliss.

f

ff

sub. p

gliss.

ff

sub. p

gliss.

ff

sub. p

ff

ff

ff

ff

gliss.

f

45

10 measures of musical notation for a band instrument, likely woodwind or brass, featuring eighth-note patterns and sixteenth-note figures. Measures 45-49 show a repeating pattern of eighth-note pairs followed by sixteenth-note patterns. Measure 50 begins with a dynamic >.

50

10 measures of musical notation for a band instrument, continuing from page 45. The patterns remain consistent with eighth-note pairs and sixteenth-note figures, with dynamics like >, >v, >v, and >.

54

60

69

This page contains ten staves of musical notation. The staves are arranged in two columns of five. The top staff begins with a grace note followed by a sustained note. The second staff has a dynamic instruction 'p' (piano). The third staff features a sixteenth-note pattern. The fourth staff consists entirely of eighth notes. The fifth staff has a dynamic 'f' (fortissimo). The sixth staff has a dynamic 'p'. The seventh staff has a dynamic 'ff' (fortississimo). The eighth staff has a dynamic 'p'. The ninth staff has a dynamic 'f'. The tenth staff ends with a dynamic 'ff'.

76

This page contains ten staves of musical notation. The first staff begins with a grace note followed by a sustained note. The second staff has a dynamic 'p'. The third staff features a sixteenth-note pattern. The fourth staff consists entirely of eighth notes. The fifth staff has a dynamic 'p'. The sixth staff has a dynamic 'ff'. The seventh staff has a dynamic 'p'. The eighth staff has a dynamic 'f'. The ninth staff has a dynamic 'p'. The tenth staff ends with a dynamic 'ff'.

83

This page contains ten staves of musical notation. The first five staves are in common time (indicated by a 'C') and the last five are in 6/8 time (indicated by a '6/8'). The key signature changes frequently, including B-flat major, A major, E major, D major, C major, B-flat major, and G major. The music consists primarily of eighth-note patterns, with some sixteenth-note figures and sustained notes. Measure numbers 83 through 88 are present above the staves.

89

This page contains ten staves of musical notation. The first five staves are in common time (indicated by a 'C') and the last five are in 6/8 time (indicated by a '6/8'). The key signature changes frequently, including B-flat major, A major, E major, D major, C major, B-flat major, and G major. The music features eighth-note patterns and sixteenth-note figures. Measure numbers 89 through 94 are present above the staves.

93

97

101

ff

ff

ff

ff

ff

ff

ff

ff

ff

105

ff

ff

ff

ff

ff

ff

ff

ff

ff

109

119

123

126