

HANS JOACHIM TESCHNER
(*1945)

Elbtraum

– 2008 –

for recorder orchestra

score and 10 parts

Edition Moeck Nr. 3311

MOECK VERLAG CELLE



Hans Joachim Teschner, Jahrgang 1945, studierte in Hamburg und Bremen zunächst Wirtschafts- und Sozialwissenschaften, später Musik (Hauptfach Konzertgitarre).

Seit 1976 ist er als Gitarrenlehrer an der Kreismusikschule Friesland und an der Universität Oldenburg tätig.

Neben und nach dem Studium sammelte er Erfahrungen als Gitarrist und Komponist in verschiedenen Rockbands (mehrere LP- und Single-Veröffentlichungen), in einer Jazz-Bigband, im Musiktheater und als Pickinggitarrist (eine LP-Veröffentlichung).

Bereits seit 1980 erschienen von ihm Lehrwerke, Bearbeitungen und Kompositionen in verschiedenen Musikverlagen.

Hans Joachim Teschner publizierte außerdem Satiren und Kurzgeschichten in Magazinen, Zeitschriften und Anthologien. 1999 Roman debüt („Nüchtern geht's auch nicht“, Lappan Verlag).

Homepage: www.hansjoachimteschner.de

Hans Joachim Teschner was born in 1945. He first studied economics and social sciences and later music in Hamburg and Bremen with guitar as main subject.

Since 1976 he has been teaching at both the music school in Friesland and the University of Oldenburg.

He is an experienced guitar player and composer and has played in various rock bands (several LP and single recordings), in a jazz big band and has worked for music theatre. He has also made an LP recording as picking guitar player.

Since 1980 Teschner's textbooks, compositions and arrangements have been published at various publishers.

He also published satires and short stories in magazines and anthologies. His first novel ("Nüchtern geht's auch nicht" – Even when sober it won't work) was published in 1999 at Lappan publishers.

Homepage: www.hansjoachimteschner.de

Translation: J. Whybrow

Hans Joachim Teschner, né en 1945, a fait ses études à Hambourg et Brême, d'abord à la faculté des sciences économiques et sociales, puis à la faculté de musique (matière principale: guitare de concert).

Depuis 1976, il est professeur de guitare à l'école de musique régionale de Friesland ainsi qu'à l'Université d'Oldenburg.

En parallèle à ses études et à la suite de celles-ci, il a accumulé de l'expérience en tant que guitariste et compositeur dans différents groupes de rock (diverses publications de LP et Singles), dans un Bigband de jazz, dans un théâtre musical et en tant que guitariste picking (une publication LP).

Dès 1980, des manuels d'enseignement, des arrangements et des compositions élaborés par ses soins sont parus dans différentes maisons d'éditions musicales.

Hans Joachim Teschner a publié également des satires et des nouvelles dans des magazines, des journaux et des anthologies. En 1999, il s'est mis à écrire son premier roman («Nüchtern geht's auch nicht»; aux Editions Lappan).

Site Internet: www.hansjoachimteschner.de

Traduction: A. Rabin-Weller

Vorwort

Eine sinnig dahinfließende Fantasie sollte er werden, der Elbtraum, ein heiterer Strom durch musikalisch unaufgeregte Landschaften. Und so wächst und wuchert er allmählich, getragen von einer ostinat vorgetragenen Kadenz in den Bassflöten, beruhigt sich kurzzeitig, schweift ab, besinnt sich, schwingt sich wieder auf und steigert sich bis zu einem Höhepunkt, an dem plötzlich die Tonfolgen verwirbeln, abstürzen und in einem burlesken Hin und Her von quirligen Motivsplittern auseinanderfallen. Schließlich münden die irrlichternden Fragmente in wichtige Akkordräume, die in ihrer orchestralen Attitüde und der bedeutungsschweren Gesetztheit einen komisch-ironischen Eindruck hinterlassen. In der Wiederholung des ersten Teils entsteht noch einmal das Bild eines wiegenden und kontinuierlich anshwellenden Klangverlaufs.

So, wie ich versucht habe, das Stück zu beschreiben, könnte man die musikalische Struktur zu erfassen versuchen und sie demgemäß interpretieren. Der etwas kryptische Titel „Elbtraum“ mag zusätzlich zu Assoziationen anregen und dem Werk eine eigene Anmutung verleihen.

Preface

Initially the *Elbtraum* was supposed to become a meaningful flowing fantasy, like a lively current, passing through peaceful musical landscapes. It grows and proliferates gradually, carried by an ostinato cadenza performed by the bass recorders. It calms down momentarily, wanders off, ponders a while then gains momentum again and culminates in eddies of note passages that break off in a burlesque to and fro and fall apart in exuberant fragments of motives. Eventually the erratic fragments lead into massive chords that make a comical and ironic impression by their orchestral gesture and their purposeful sedateness. During the repeat of the first part, again the image of a swaying and continuously increasing course of sound is conjured up.

One could understand the musical structure of the piece in the same way as I have endeavoured to describe it and interpret it accordingly. One should give way to one's associations as to the slightly cryptic sounding title *Elbtraum** and allow them to render the work its own special colouring.

* Translator's note: Although not explicitly mentioned by the author, the word *Elbtraum* is a pun referring to the word *Albtraum* (Nightmare) and the River *Elbe*.

Translation: J. Whybrow

Preface

Courant joyeux emprunt de fantaisie sensuelle traversant des paysages musicalement plats, telle est la destinée de l'Elbtraum. On le voit grossir et déborder peu à peu, porté par la cadence régulière des flûtes basses, puis se calmer quelques instants durant, modifier son cours, se raviser, reprendre son cours original et enfler jusqu'à l'apothéose dans une tourmente soudaine de notes qui, avant de s'effondrer, soulèvent des éclats de motifs virevoltant au gré d'une danse burlesque. Ces fragments de feux follets finissent par devenir des accords puissants qui, de par leur attitude orchestrale et leur ordonnance lourde de sens, dégagent une impression comique et ironique à la fois. Dans la répétition de la première partie resurgit l'image d'un déroulement sonore berçant et sans cesse grandissant.

De la même façon dont j'ai essayé de décrire le morceau, on pourrait tenter d'en comprendre sa structure musicale et de l'interpréter de cette manière. «Elbtraum»* est un titre quelque peu mystérieux qui peut faire naître des associations de pensées et conférer à l'œuvre un caractère tout particulier.

* Note du traducteur: du mot «Elbtraum» peut naître l'association au mot «Albtraum» qui signifie «cauchemar» en allemand.

Traduction: A. Rabin-Weller

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$\text{♩} = 90$

S
A 1
A 2
A 3
T 1
T 2
T 3
B
Gb
Sb

7

Musical score for measures 7-12. The score is written for a grand staff with ten staves. The key signature is two sharps (F# and C#). The music features a complex rhythmic pattern with many eighth and sixteenth notes, including triplets and syncopation. The bass line is particularly active, with frequent eighth-note patterns.

13

Musical score for measures 13-17. The score continues with the same ten-staff grand staff. The key signature changes to one sharp (F#). The music continues with intricate rhythmic patterns, including some chromatic lines and syncopated rhythms. The bass line remains very active with eighth-note patterns.

18

Musical score for measures 18-22. The score is written for a grand staff with ten staves. The key signature is one sharp (F#) and the time signature is 7/8. The music features a complex rhythmic pattern with many eighth and sixteenth notes, including triplets and rests. The bass line is more rhythmic and repetitive, often using eighth notes and rests.

23

Musical score for measures 23-25. The score is written for a grand staff with ten staves. The key signature is one sharp (F#) and the time signature is 7/8. The music continues with complex rhythmic patterns, including a prominent triplet in the upper staves. The bass line remains rhythmic and repetitive.

27

Musical score for measures 27-31. The score is written for a grand staff with ten staves. The key signature is two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. There are several rests in the first two measures. The notation includes various articulations such as accents and slurs.

32

Musical score for measures 32-35. The score is written for a grand staff with ten staves. The key signature is two sharps (F# and C#). The music continues with the complex rhythmic patterns from the previous section, featuring many sixteenth and thirty-second notes. The notation includes various articulations such as accents and slurs.

36

Musical score for measures 36-40. The score is written for a grand staff with two treble clefs and two bass clefs. The key signature is one sharp (F#) and the time signature is 4/4. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, particularly in the upper staves. The lower staves provide a harmonic and bass line foundation.

41

Musical score for measures 41-45. The score continues with the same grand staff and key signature. The music becomes more melodic and less rhythmically dense than the previous section, with longer note values and fewer sixteenth notes. The bass line remains active, providing a steady accompaniment.

50 $\text{\textcircled{C}}$ CODA

Musical score for measures 50-53. The score is written for a grand staff with two treble clefs and two bass clefs. The key signature is two sharps (F# and C#). The time signature is 3/4. The music features a complex texture with multiple voices. The first two staves (treble clefs) have a melodic line with eighth and sixteenth notes. The third and fourth staves (treble clefs) have a more rhythmic accompaniment. The fifth and sixth staves (bass clefs) provide a harmonic foundation with quarter and eighth notes. The piece concludes with a Coda symbol.

54

Musical score for measures 54-57. The score is written for a grand staff with two treble clefs and two bass clefs. The key signature is two sharps (F# and C#). The time signature is 3/4. The music features a complex texture with multiple voices. The first two staves (treble clefs) have a melodic line with eighth and sixteenth notes. The third and fourth staves (treble clefs) have a more rhythmic accompaniment. The fifth and sixth staves (bass clefs) provide a harmonic foundation with quarter and eighth notes. The piece concludes with a Coda symbol.